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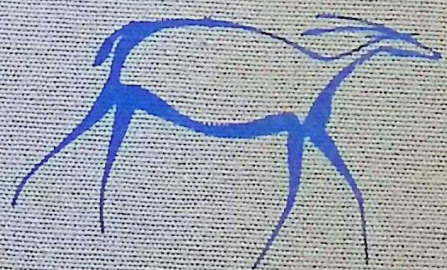

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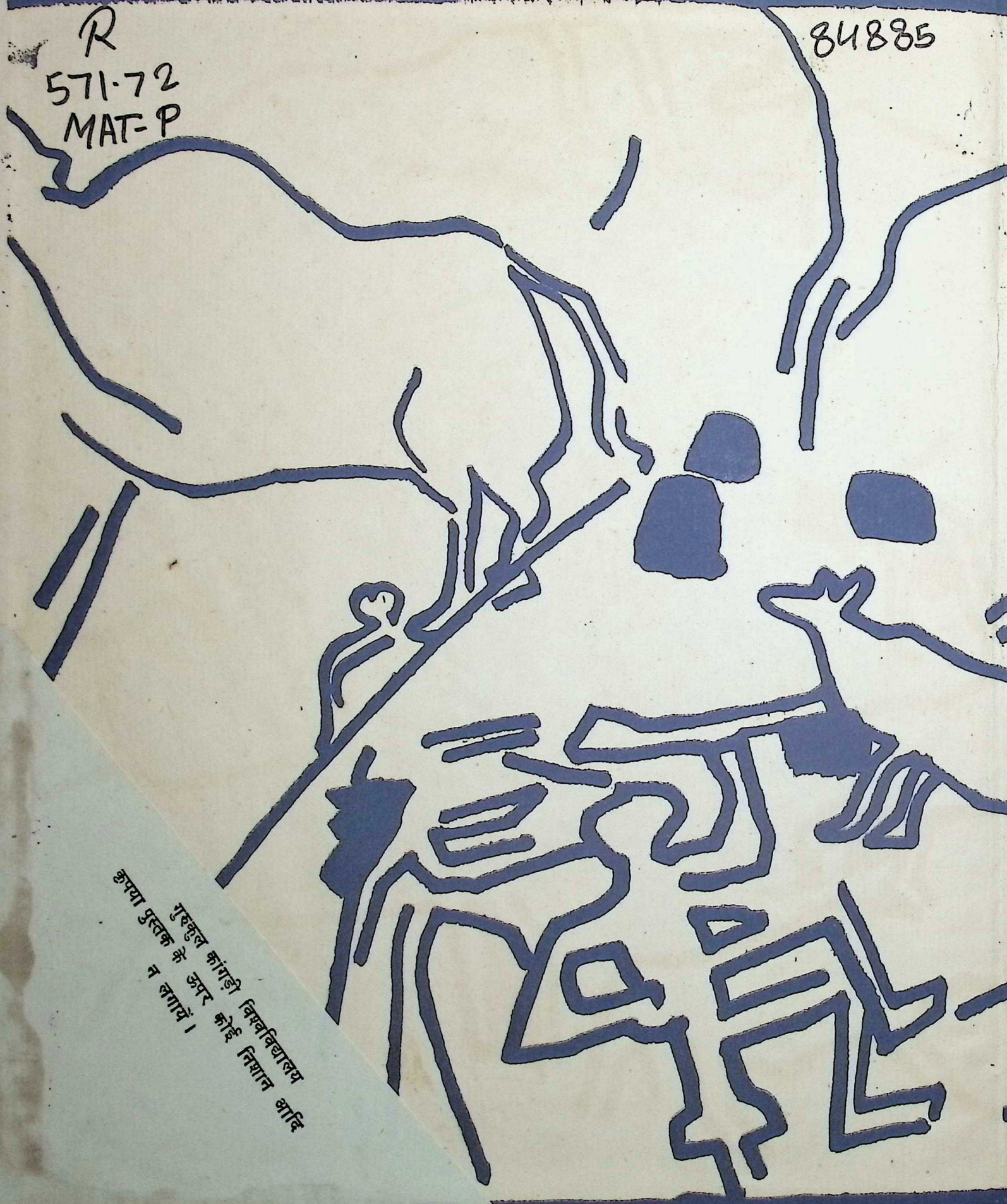

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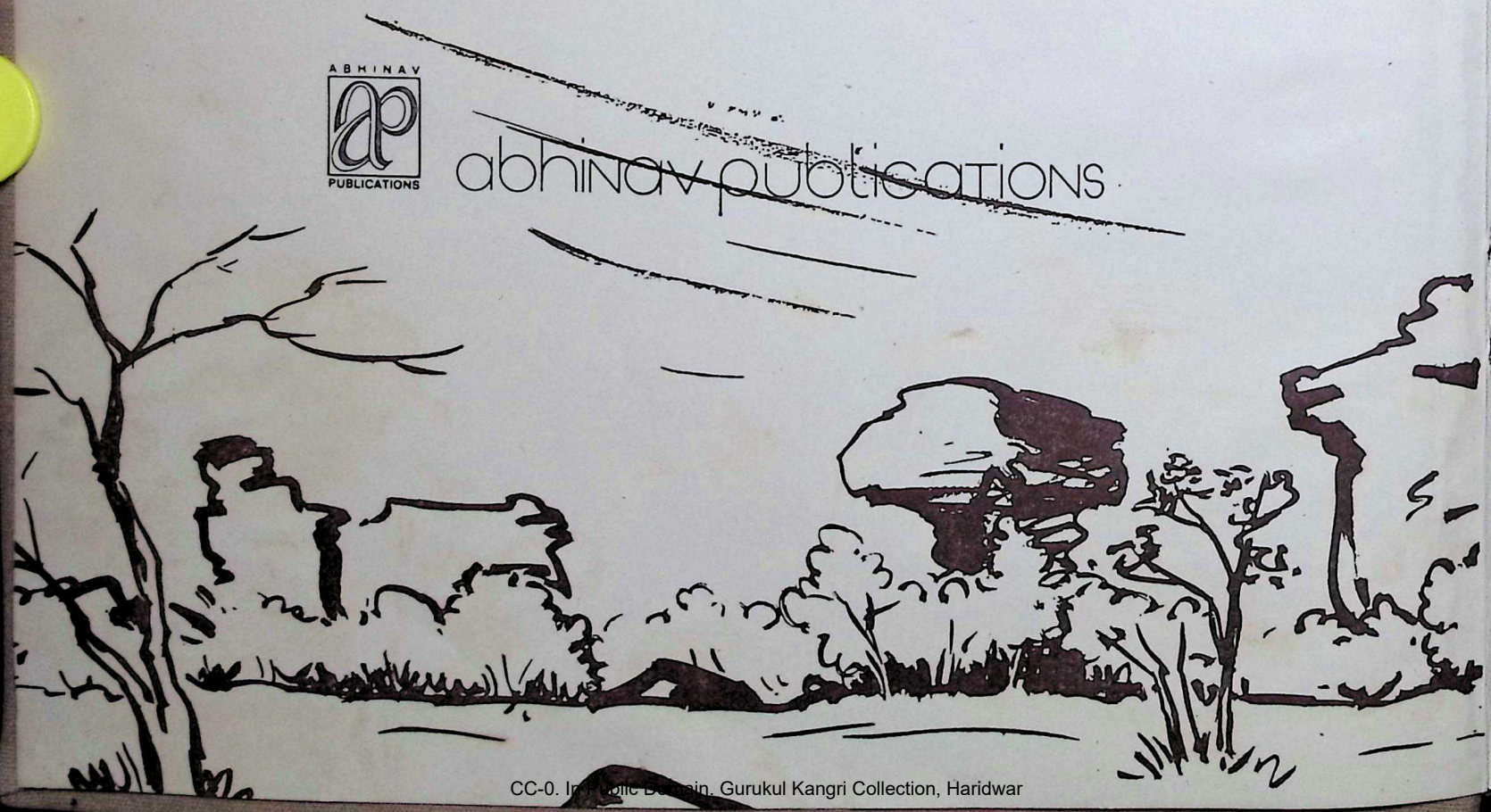

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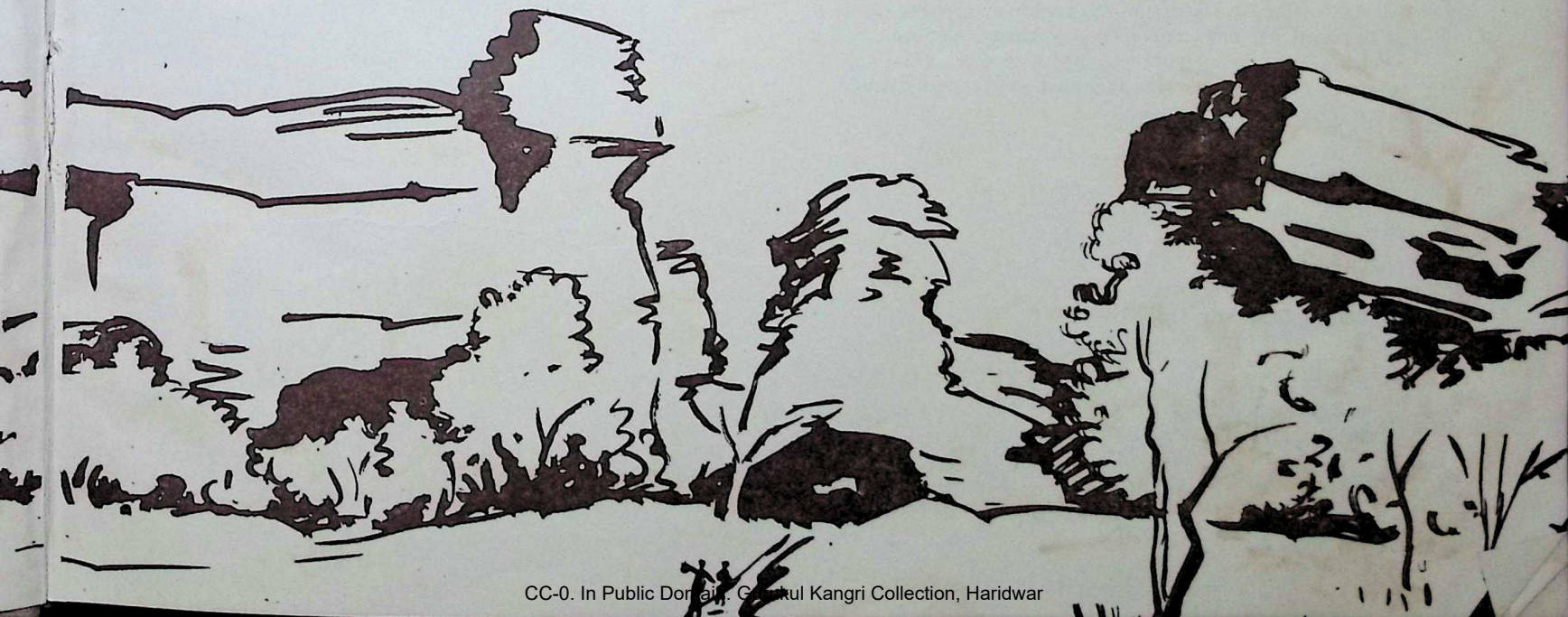
CENTRAL INDIA

YASHODHAR MATHPAL



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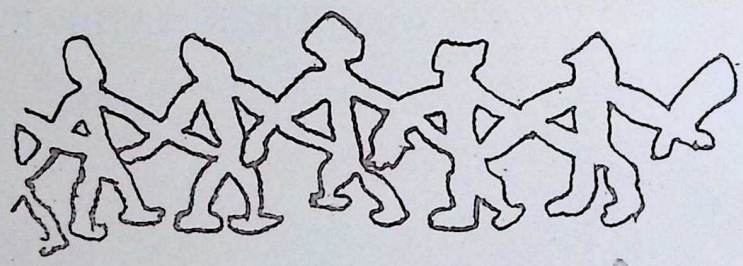

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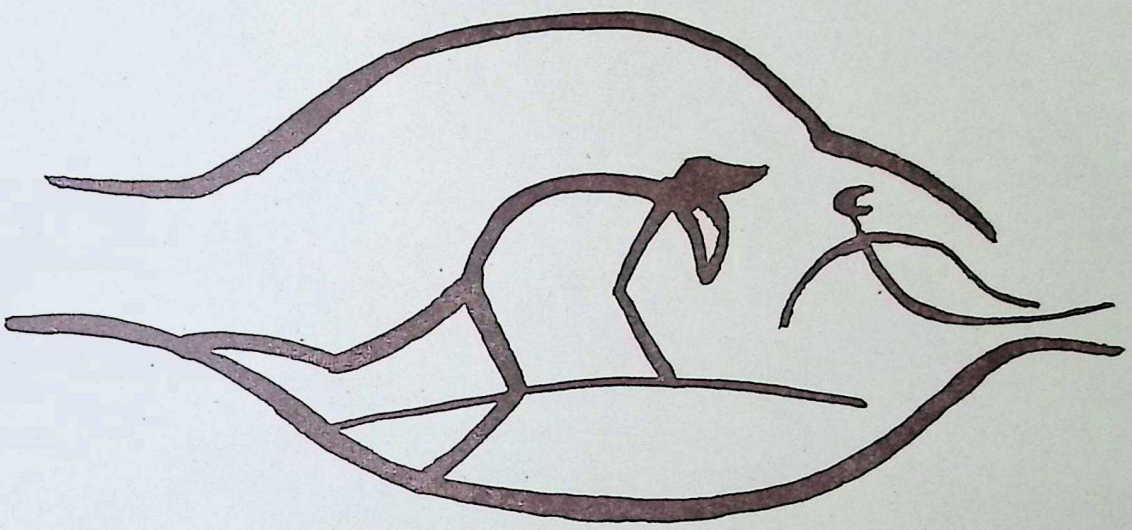

To
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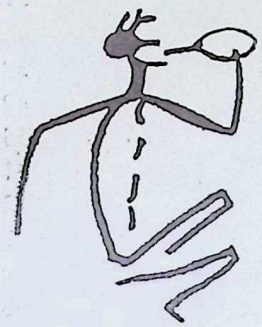

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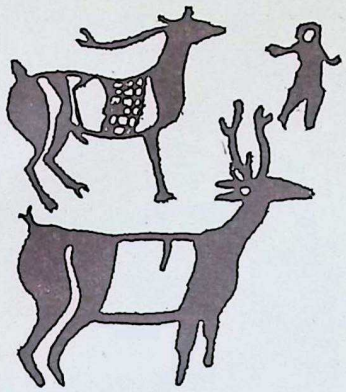

FOREWORD

Prehistoric Rock Paintings of Bhimbetka is the first exhaustive and comprehensive study of a single site of this kind in the country. It covers all art activity in the form of painting on the walls and ceilings of 133 rock shelters on Bhimbetka hill in the Vindhyas 45 kilometres southeast of Bhopal. A total of 6214 drawings have been copied in 400 compositions.

These drawings include human figures, engaged in different activities, 29 animal species, decorative designs, handprints and inscriptions. These figures, drawn over a span of nearly 8000 years, are found in 16 superimposed layers. On the basis of superimposition, subject matter and style they are divided into nine phases (A-I) and three periods (prehistoric, transitional and historic). Each figure has been studied according to subject, colour, style, technique, phase and location. All the figures are drawn in original colour, to scale and on the spot. This is a unique feature of the work not attempted before by any scholar.

Generally, students of Indian rock art have attached very little importance to faithful recording of the paintings. They have used the freehand sketching method and ignored the size, colour and location of a figure. Only well preserved and sharply visible drawings have been copied. Neither the stratigraphy of the paintings nor the whole compositions have been recorded. The relationship of paintings with excavated materials—colour nodules, stone implements—was also not established in earlier studies.

Dr Mathpal has spent nearly a year copying the drawings and four years in their analysis. So far nobody in India has attempted to reproduce the cave paintings in such faithful detail. He also studied the paintings of other principal rock art sites and has compared the Bhimbetka paintings with those of other Indian sites as well as with African, European and Australian rock paintings. He has also compared the rock paintings with Indian Chalcolithic pottery designs and tribal art.

The book contains an uptodate and comprehensive record of all the rock art sites in the country and a brief account of the same art in the other continents.

Richly illustrated with coloured plates, black-and-white drawings, maps and tables, this work is unique because for the first time prehistoric Indian paintings are evaluated by a scholar who is an artist by nature and training and a trained prehistorian, and thus eminently qualified to write on the subject.

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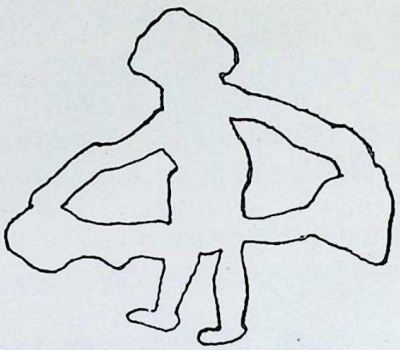

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My grand-guru, Professor HD Sankalia, my inspiration and the embodiment of human qualities, has not only shown keen interest in my research work and guided me but has also taken all care in fulfilling my day-to-day needs with his parental affection. I acknowledge my indebtedness and gratitude for his kindness.

I cannot find words to describe adequately the help I have received from my guru, Dr VN Misra. Before 1973 my training had been only in the fine arts and anthropology. Dr Misra initiated me in archaeological research and helped me to acquire the necessary background for undertaking the present study. I could work long in the field in relatively comfortable conditions because of the facilities available at his camp at Bhimbetka. Without these facilities it would have been exceedingly difficult to live and work in the wilderness that is Bhimbetka.

Dr Misra also encouraged me to participate in the excavations of rock shelters at Bhimbetka. This enabled me to understand the relation between the Stone Age culture sequence of the site and the prehistoric paintings. Living in the same camp for many months, I was able to discuss with him the day-to-day progress of my field work and obtain his advice and constructive criticism.

Dr Misra has read the entire manuscript painstakingly, and it is due to his effort that the thesis has acquired its present shape. In spite of preoccupations he found time to guide me in my research as well as in other matters.

I am extremely grateful to Dr VS Wakankar, a living encyclopaedia of Indian rock art and the explorer of Bhimbetka. He not only agreed to my working on this subject at Bhimbetka but always advised and encouraged me. In the excavation camp at Bhimbetka I had many occasions in the last four years to discuss the subject of rock art with him and I benefited much from his knowledge and experience.

Mr Erwin Neumayer, my Austrian friend and a great lover of Indian art and culture, has helped me greatly. Together we visited many rock art sites and spent many hours in intense discussion of chronology and other problems. His devotion and hard work have inspired me.

Dr Miss Statira Guzder (now Mrs Wadia) read almost the entire manuscript very carefully and greatly improved it. She did this on her own and in spite of her delicate health and pressure of other work. I cannot thank her enough.

Shri PK Tiwari, my former teacher and Head of the Department of Anthropology at Jawaharlal Nehru College, Lucknow, was instrumental in sending me to Poona to work under the guidance of Dr Misra. He has not only taken a keen interest in the progress of my work but has helped me in numerous ways for my personal welfare.

The late Dr KS Mathur, Head of the Department of Anthropology at Lucknow University, was always keenly interested in the progress of my work and welfare. It is a matter of great sorrow for me that he did not live to see it completed.

I could not have written this thesis without the facility of the excellent library of Deccan College and the help of its courteous staff. Space does not permit me to mention all of them by name, but it is

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a great pleasure to say that everyone of them is eager to help research workers and derives pleasure from doing so.

My sincere thanks are due to Prof SR Deo, Head of the Department of Archaeology at Deccan College, other teachers of the department and members of the technical staff for their encouragement and advice.

I am very thankful to the authorities of Deccan College for awarding me a fellowship of the University Grants Commission for four years. Without such financial support it would have been impossible to undertake this work.

I am also thankful to Shri PN Shivapuri, of Literacy House, Lucknow, Shri ML Shrivastava and other friends for their continuous support.

Many inhabitants of Bhimbetka area helped me in various ways in the course of my work in the rock shelters. To all of them I feel thankful.

Finally, I must thank my wife, who has cheerfully borne long periods of separation during my field work. Even while writing the thesis I had little time to spend with her and my children. But they have never complained at this neglect on my part.

Yashodhar Mathpal

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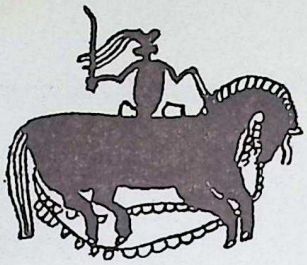

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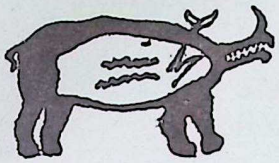

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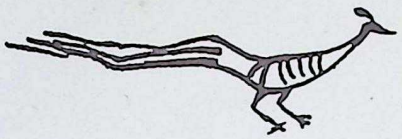

ABBREVIATIONS

Style*

1. Sil. Nat.—Silhouetted Natural
2. Deco. Nat.—Decorative Natural
3. Part. Nat.—Partially filled Natural
4. Out. Nat.—Outlined Natural
5. Sil. Geo.—Silhouetted Geometric
6. Deco. Geo.—Decorative Geometric
7. Part. Geo.—Partially filled Geometric
8. Out. Geo.—Outlined Geometric
9. Sil. Abs.—Silhouetted Abstract
10. Deco. Abs.—Decorative Abstract
11. Part. Abs.—Partially filled Abstract
12. Out. Abs.—Outlined Abstract

Technique*

1. Trans.—Transparent Wet Colour
2. Opaque—Opaque Wet Colour
3. Crayon—Crayon or Dry Colour
4. Stencil—Spray Colour

Colour

1. White
2. Yellow
3. Y. Ochre—Yellow Ochre
4. R. Sienna—Raw Sienna
5. Orange
6. D. Orange—Dark Orange
7. Ver.—Vermilion
8. Scar.—Scarlet
9. L. Red—Light Red (Indian Red or Geru)
10. D. Red—Dark Red (Brick Red)
11. B. Sienna—Burnt Sienna
12. B. Umber—Burnt Umber
13. Crimson
14. D. Crimson—Dark Crimson
15. Purple
16. Choco.—Chocolate or Sepia
17. E. Green—Emerald Green
18. Black

*For details see Chapter VI.

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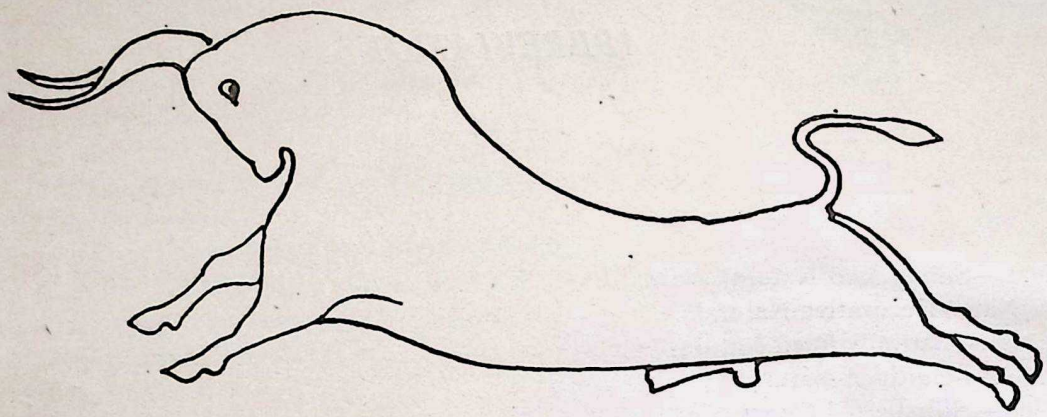

GLOSSARY

1. Chadar — Unstitched piece of cloth used for covering the upper part of body.
2. Kanwar — A shoulder stick used to carry luggage by suspending it from both ends with the help of ropes.
3. Kurta — A loose shirt.
4. Langot — A narrow piece of cloth tied round the waist with a string to cover the genitals.
5. Lungi — A piece of unstitched cloth wrapped round the waist to cover the lower part of the body.

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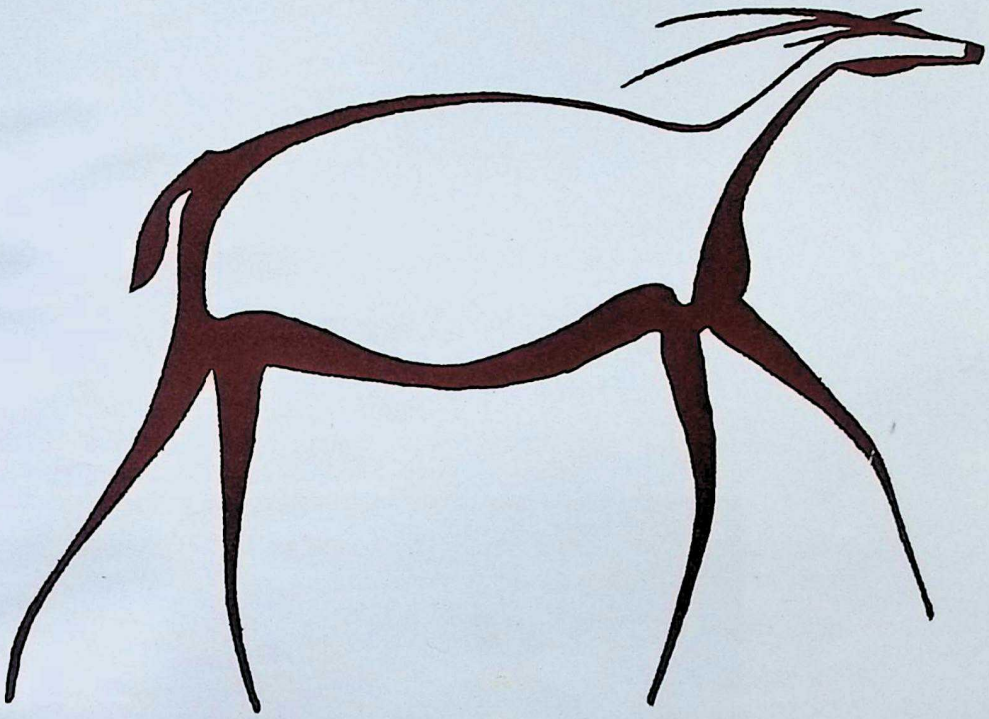

1. Chinkara (on cover page) (IIB-15).

2. Boar (IIIA-21).

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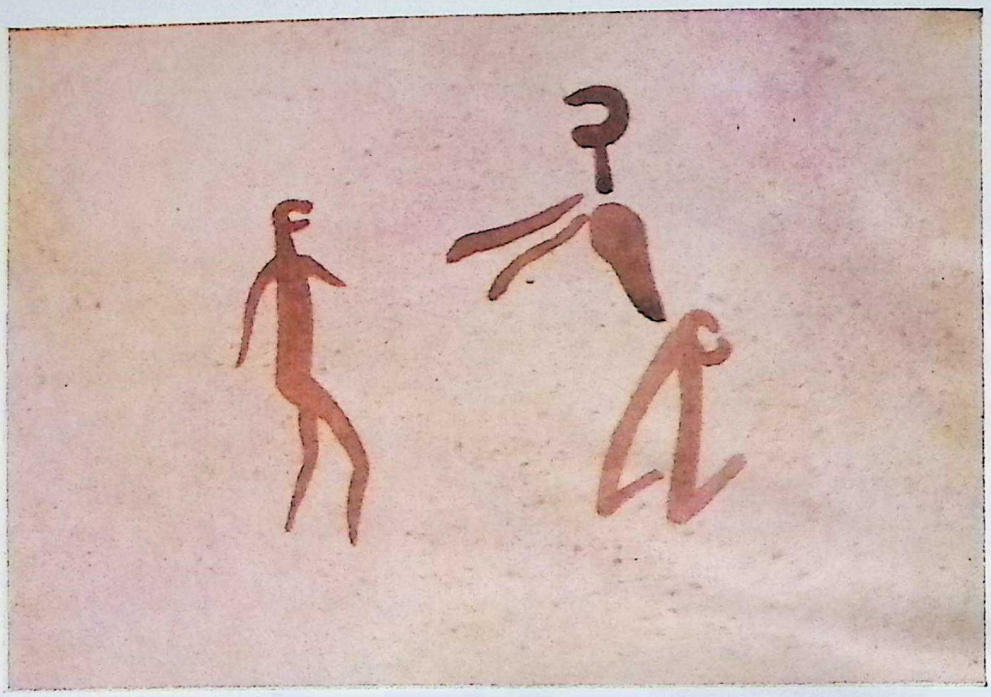
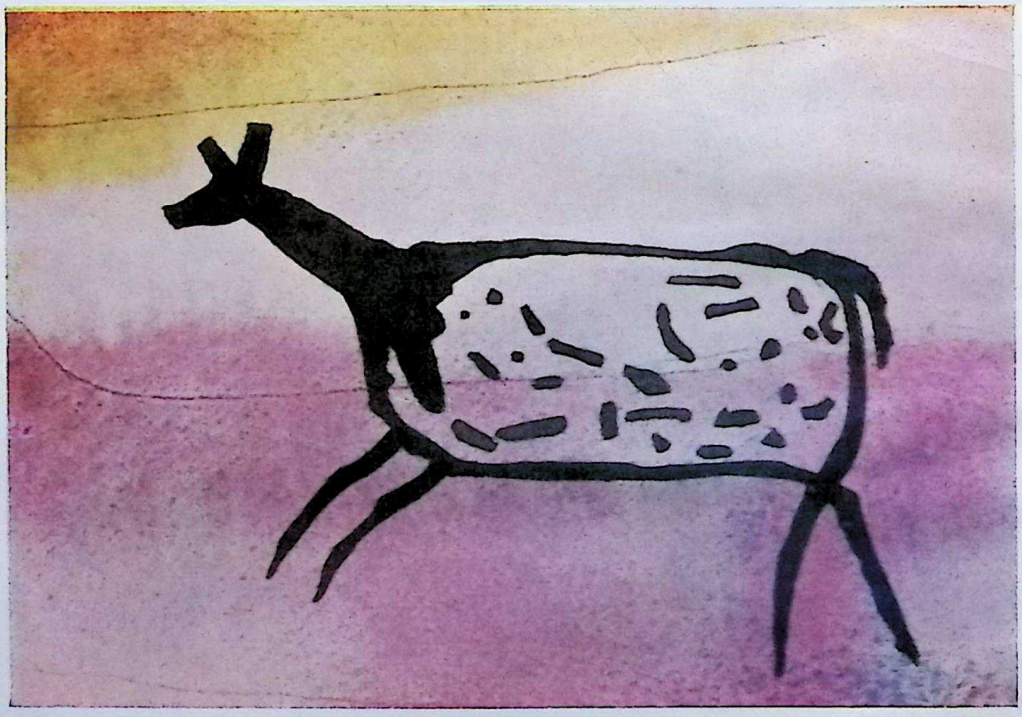


3. Father and son (IIIF-2).



6. Chital (IIIE-12).

7. Bichrome figures of a doe deer and a buffalo (IIIC-21).

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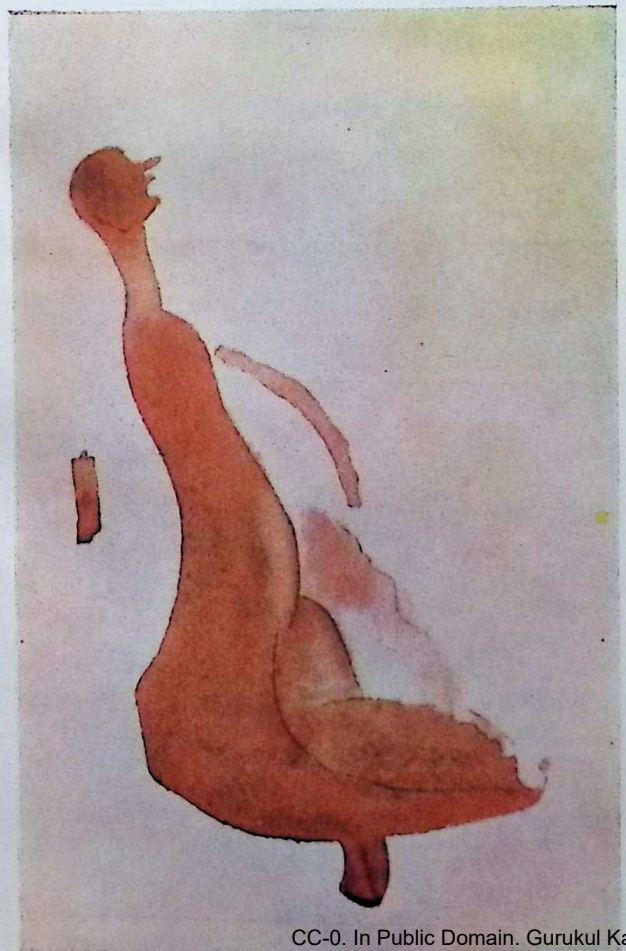
5. Fallen prey to a hunter (IIID-1)



4 Profile of a woman (IIIF-35).

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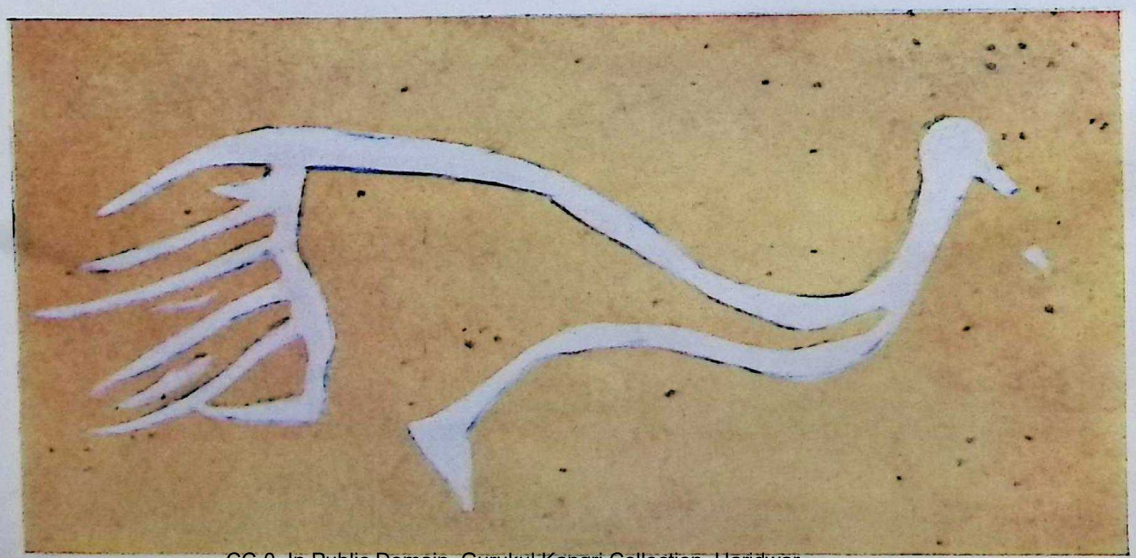
9. Venus of Bhimbetka (IIF-8).

8. Peahen (IIIC-6).



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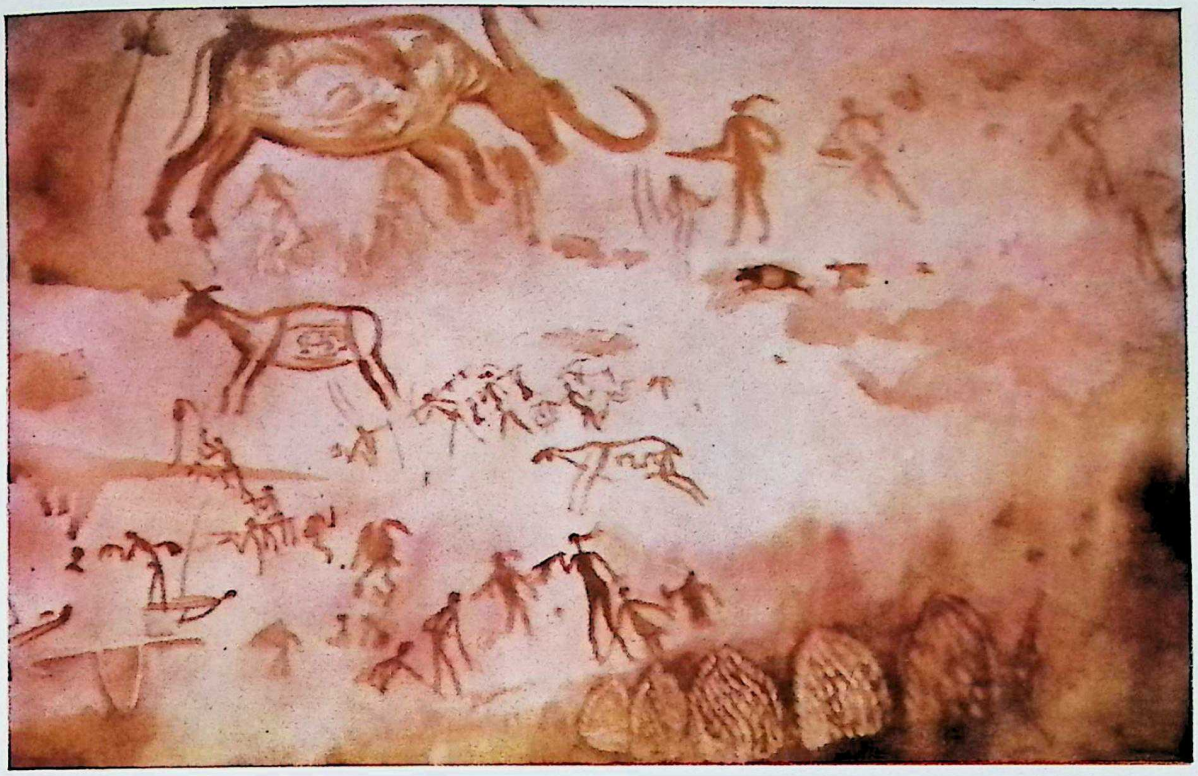
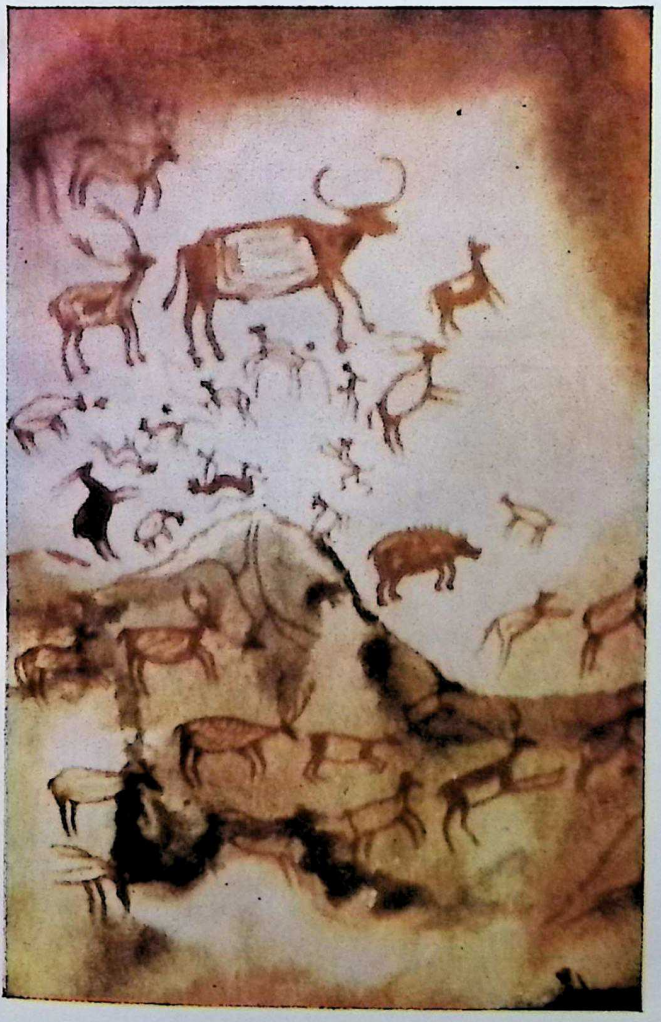


10. A panorama of prehistoric life (IIIA-21).



13. A forest of animals (IIIC-21).

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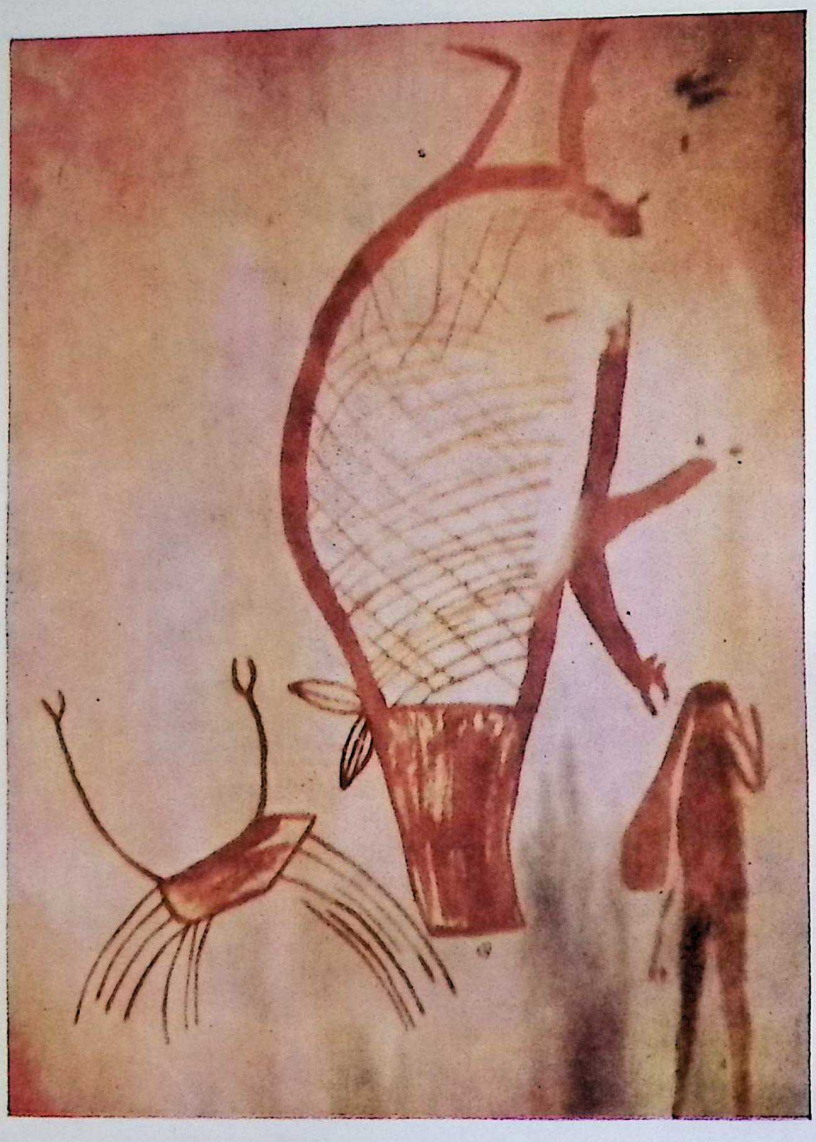
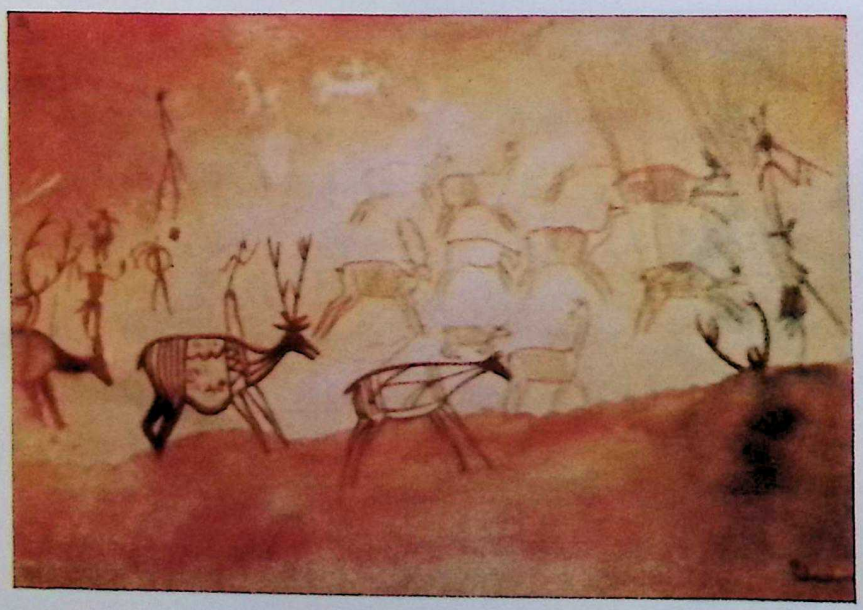


11. The mythical boar (IIIC-9).



12. Hunters trapping chital (IIIC-38).

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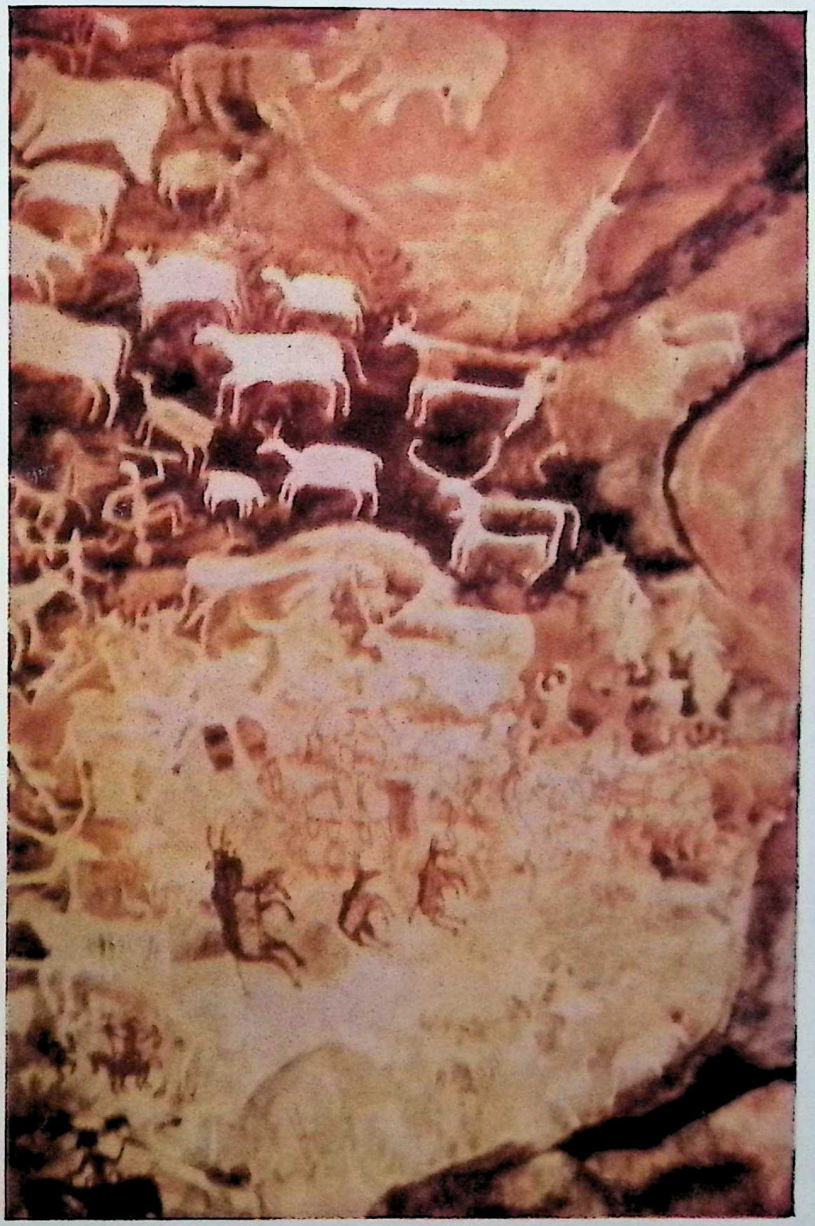

14. The jumble of figures (IIIC-50).

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15. He and his creation (IIIF-24).

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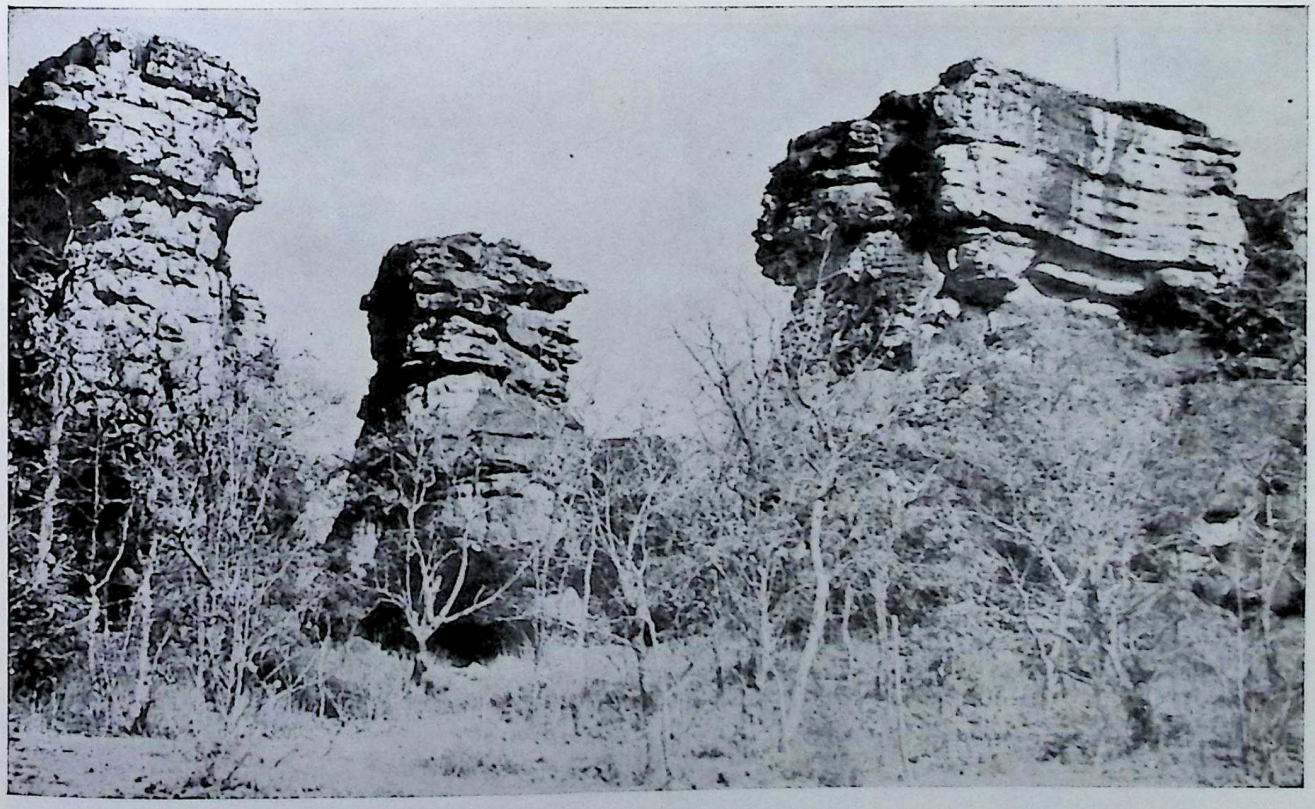
I Bhimbetka as seen from cave IIF-8 on the Bhonrawali Hill.

II In front of rock shelters III F-21, 23 and 24.



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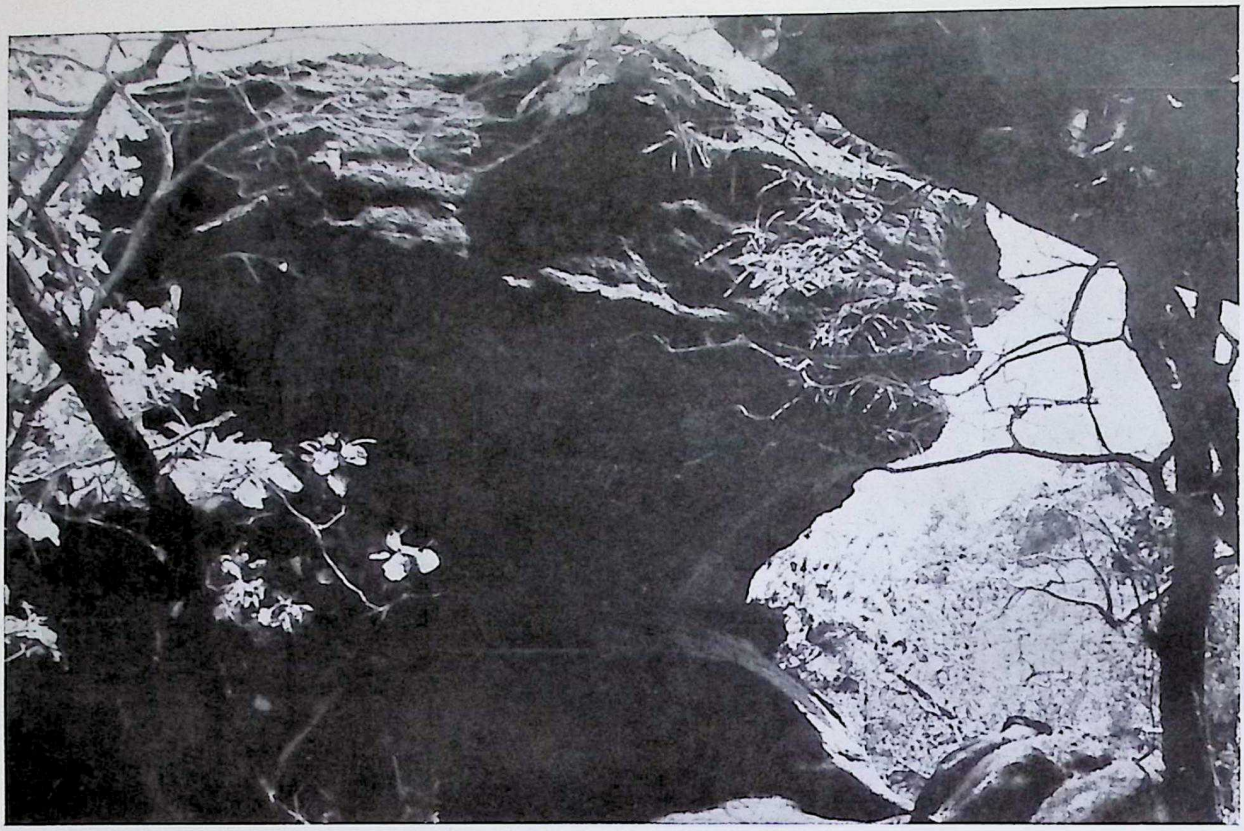
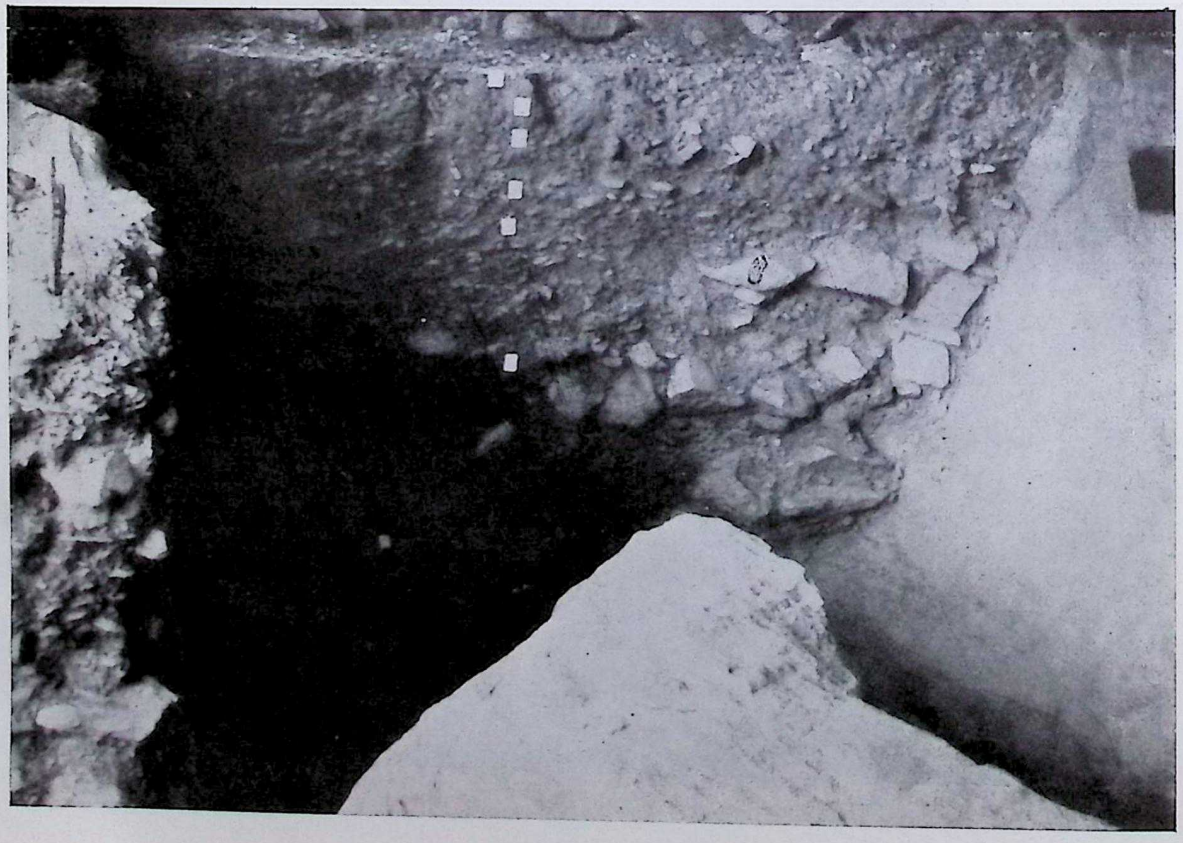


III A rock shelter : the nature gifted house.

IV A view of the excavated section in shelter IIIF-23.



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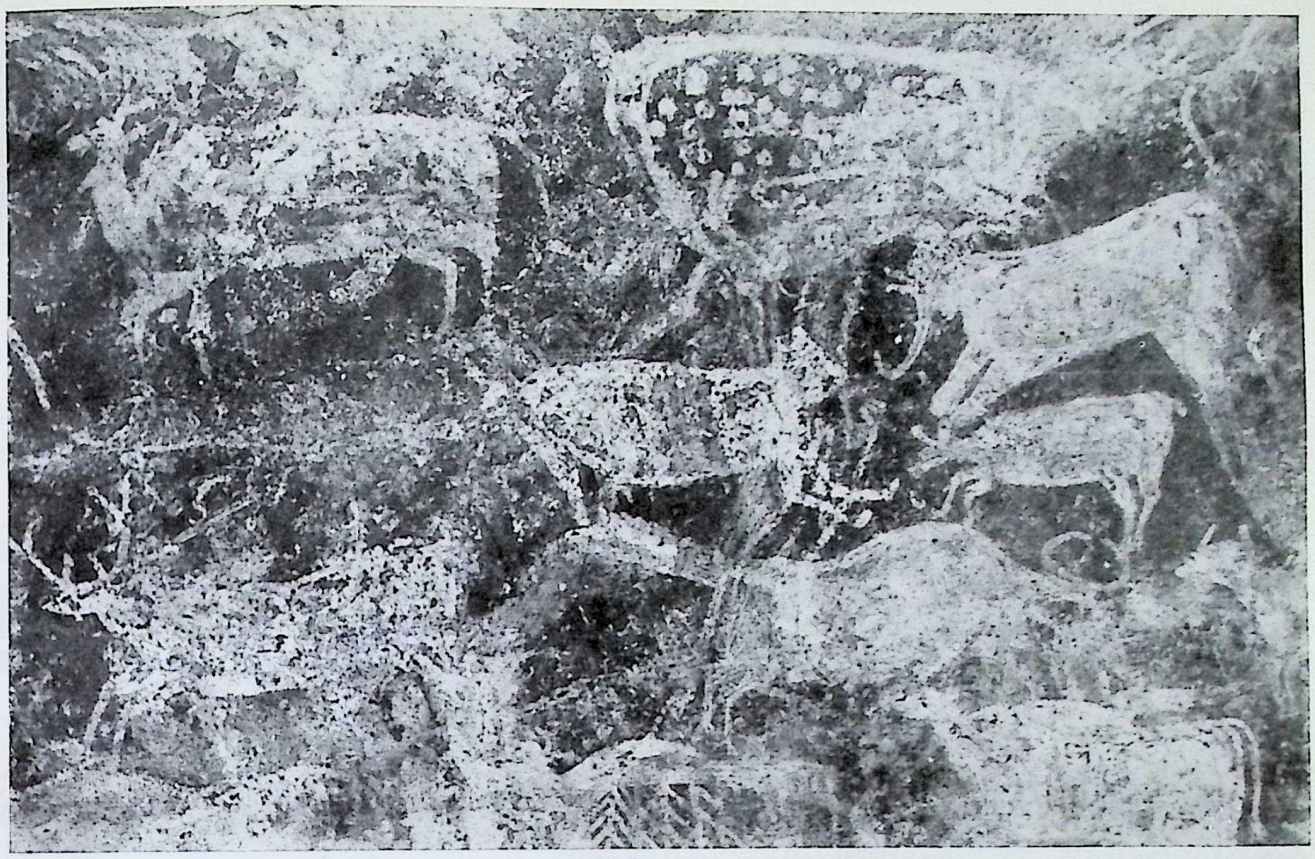

V Wild animals (IIIC-50).

VI Hunters and their game (IIIC-50).

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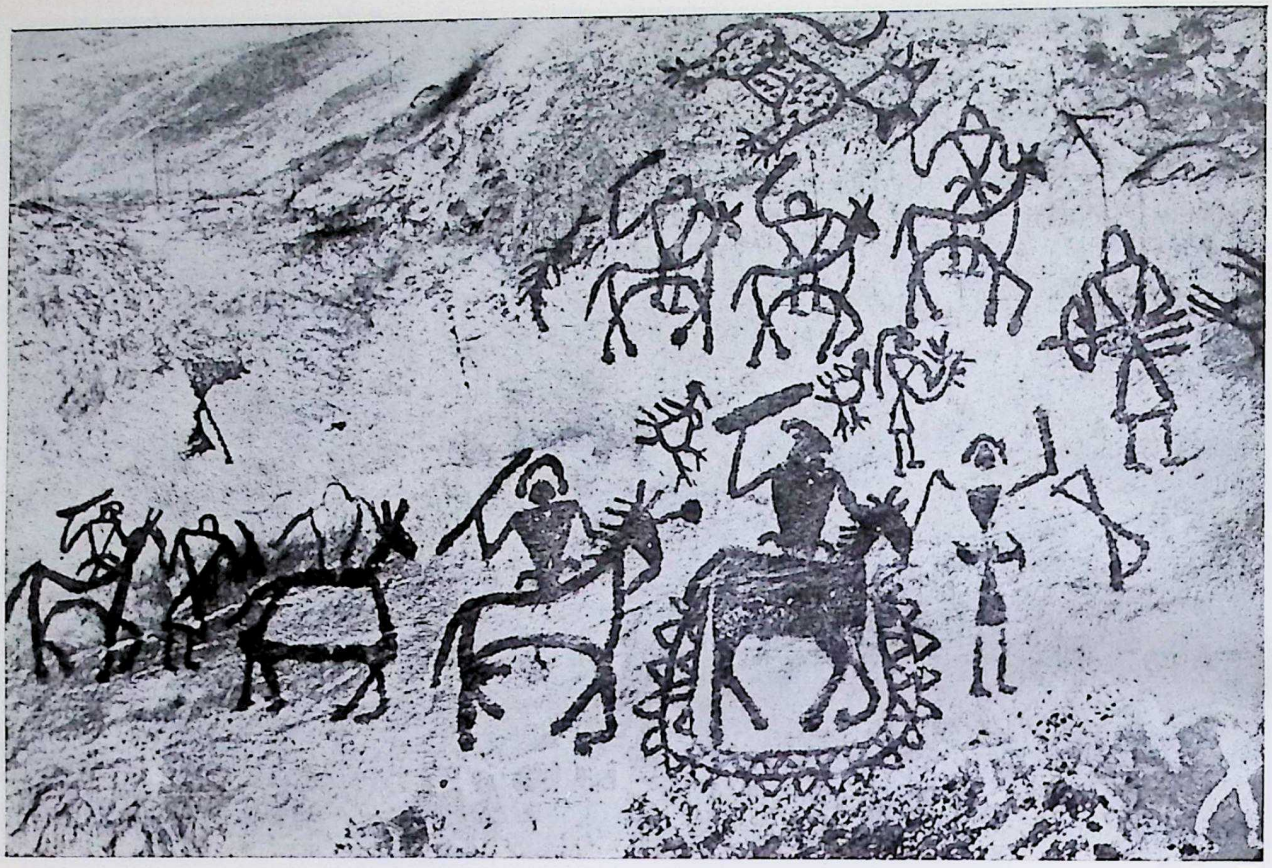
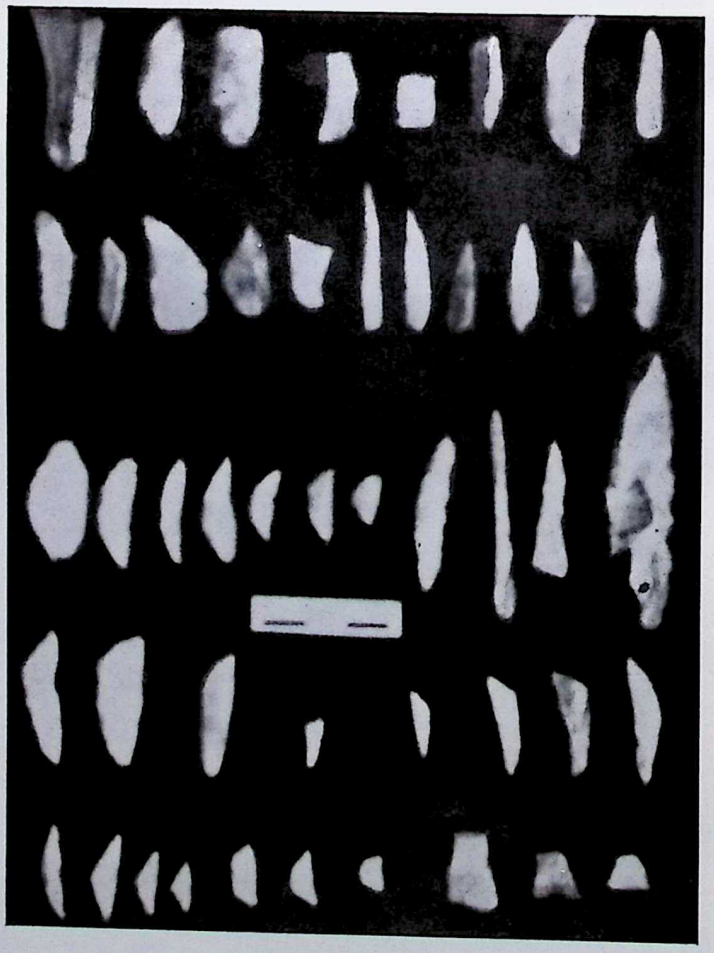


VII Soldiers on a campaign (IIIC-43).



VIII Mesolithic tools.

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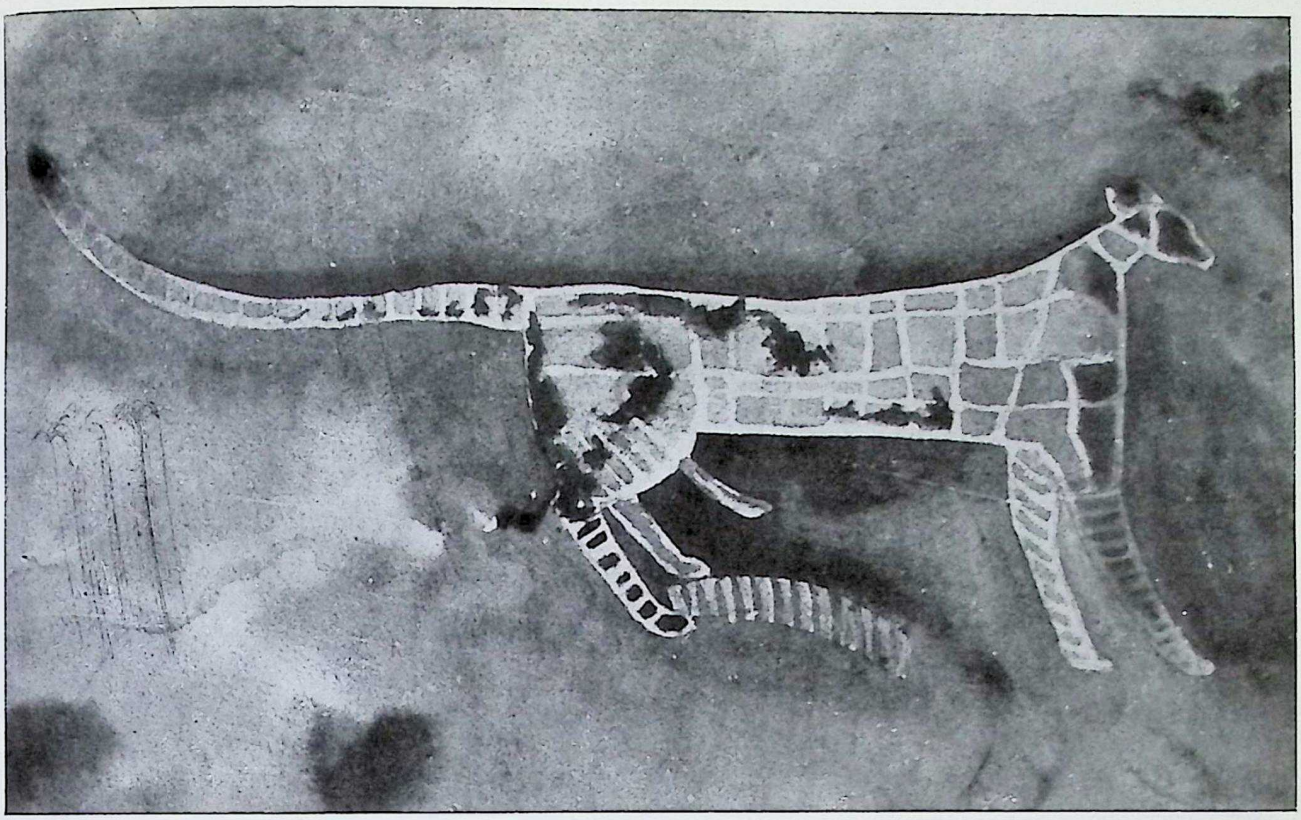
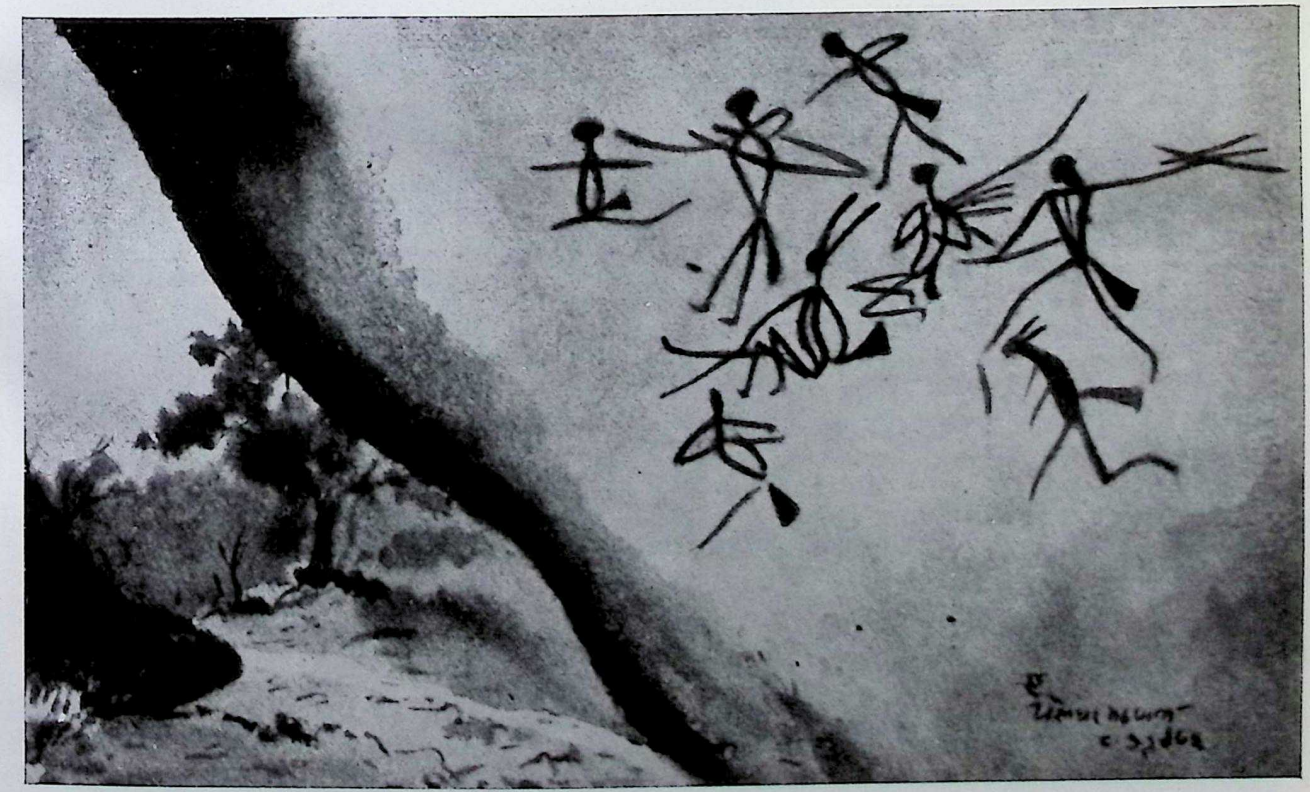


16. Prince of the forest (IIIA-17).

17. The excited hunters (IIIA-22).



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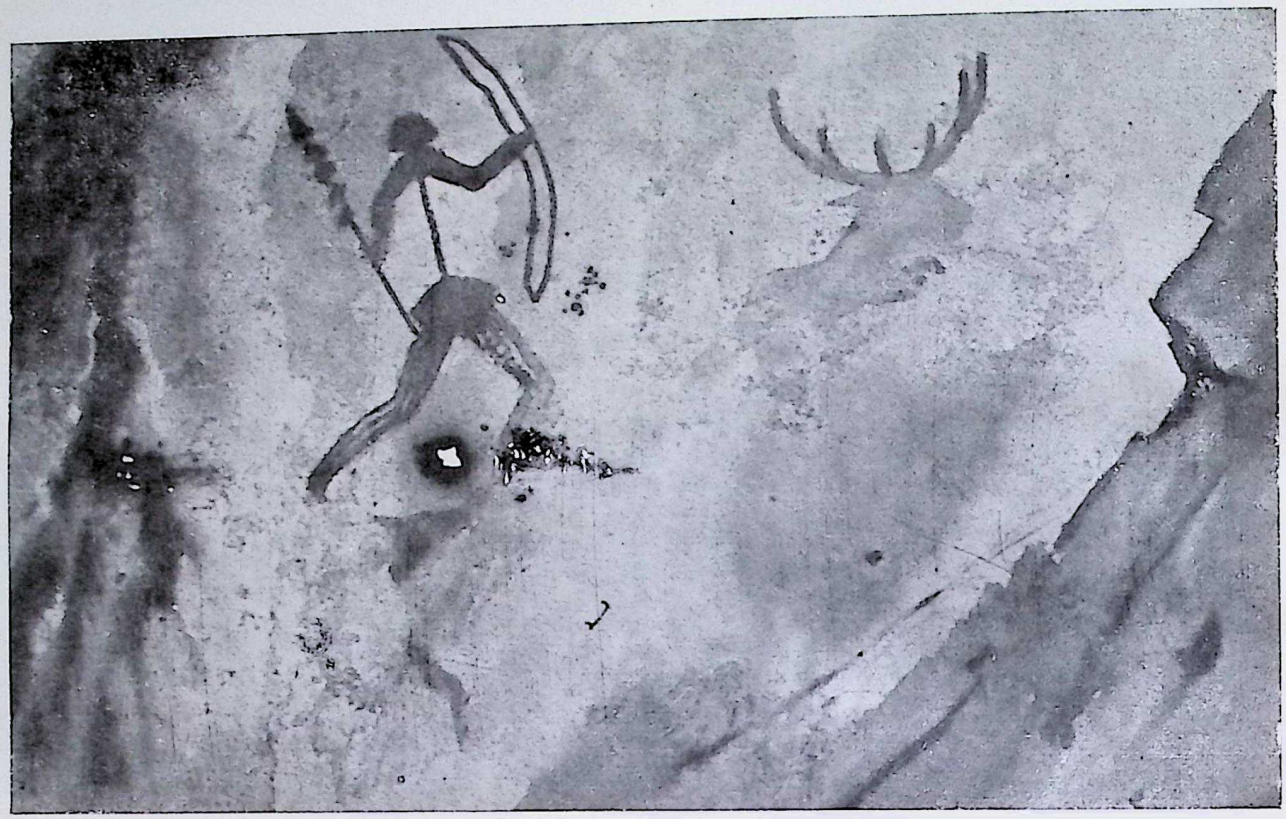
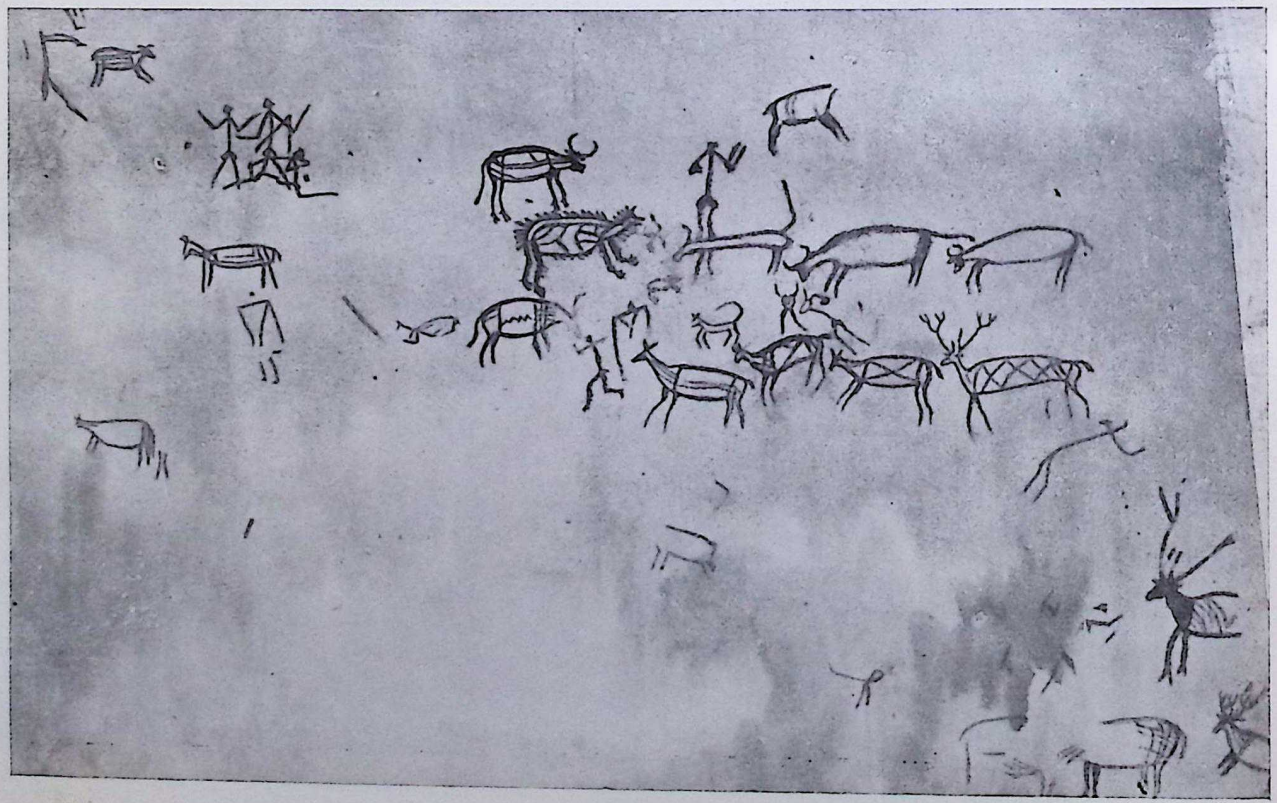


18. Chasing a sambar (IIIA-24).

19. Rounding up their game (IIIB-11).



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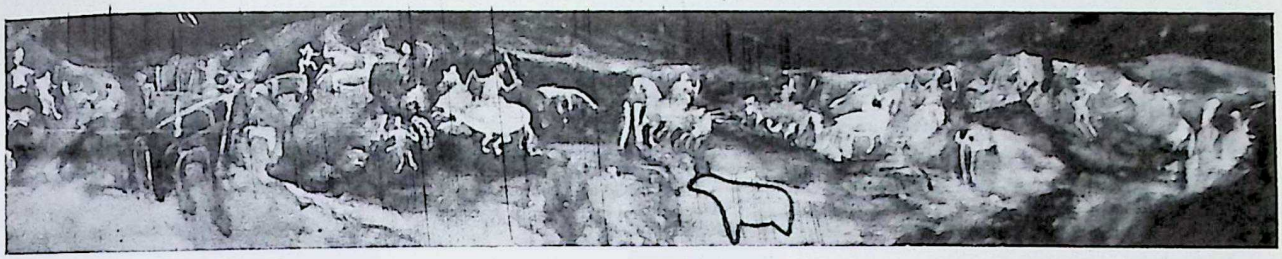

20. Battle scene (IIIA-30).

21. A Painted Ceiling (IIIB-20).

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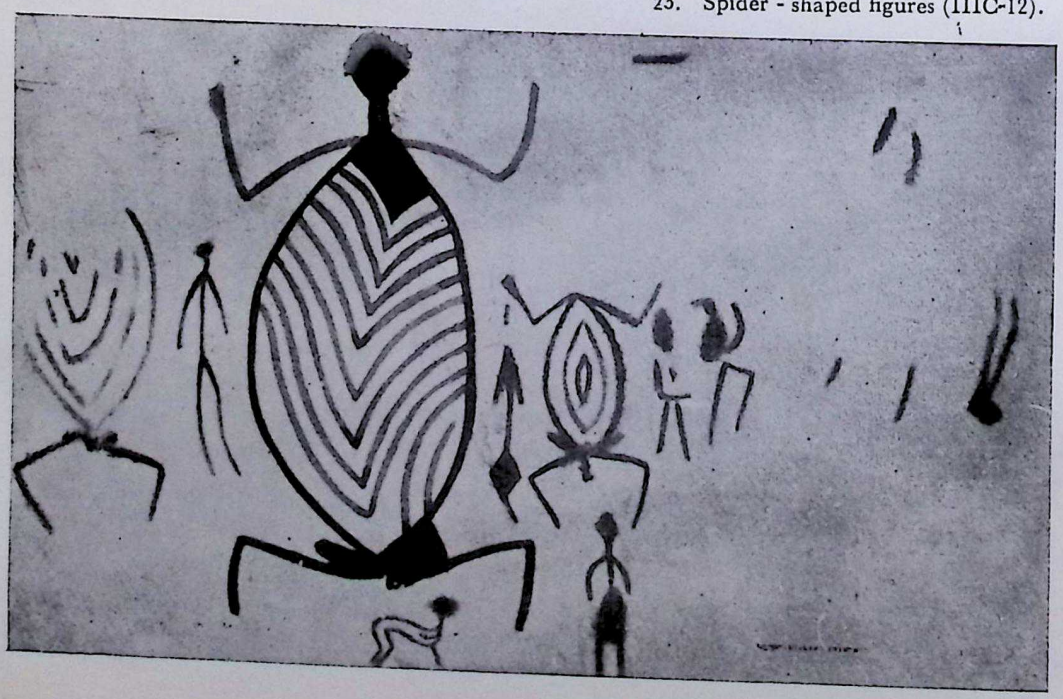
22. A Mesolithic family (IIIC-9).

23. Spider - shaped figures (IIIC-12).



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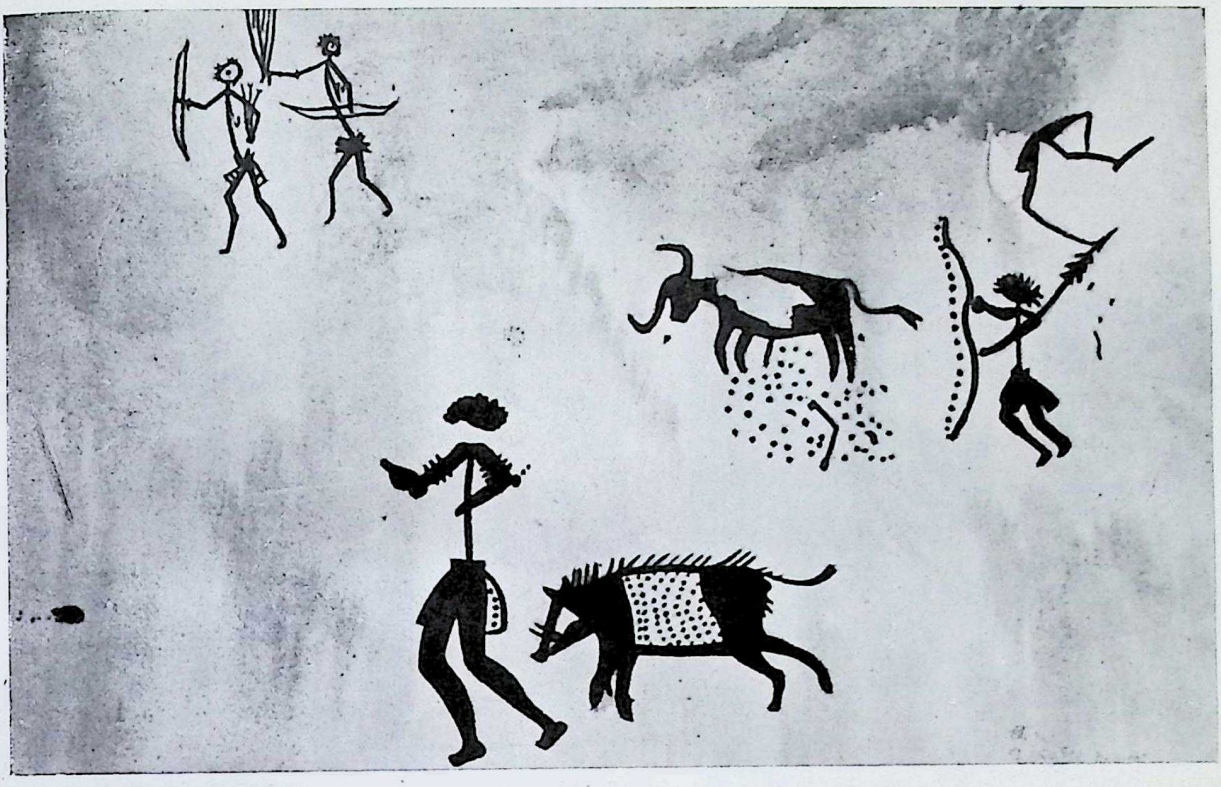
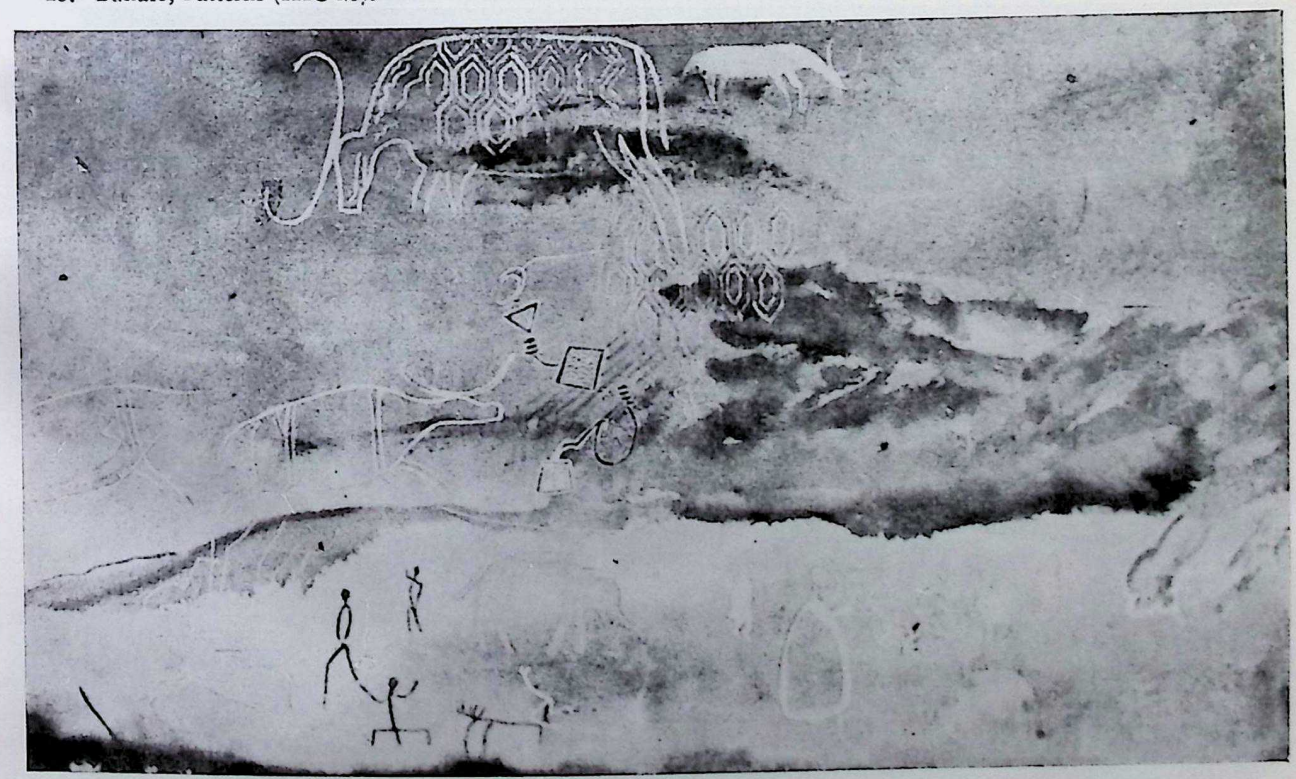


24. Struggle for Existence (IIIC-18/a).

25. Buffalo, Patterns (IIIC-21).



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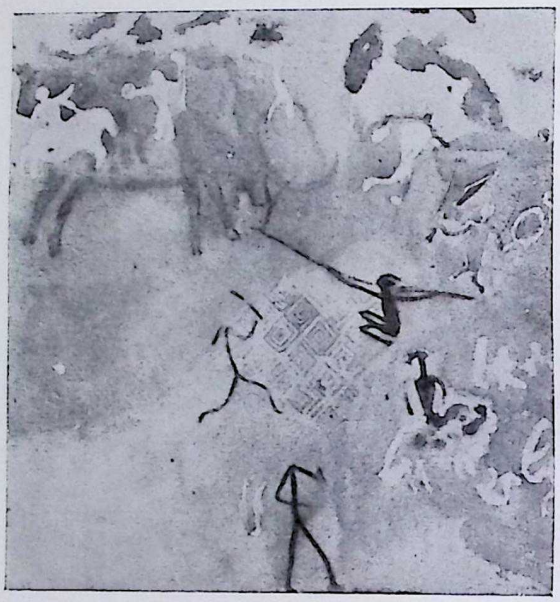
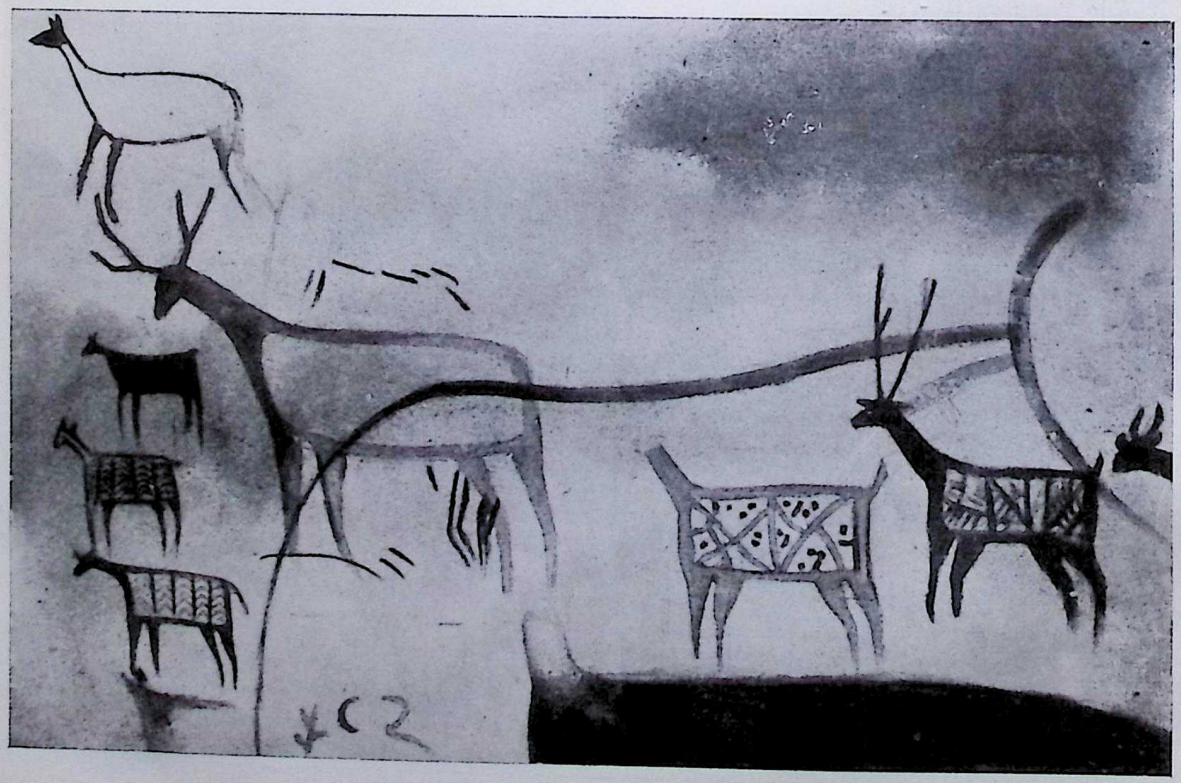


26. Buffalo, hunters and soldiers (IIIC-33).

27. Jungle graces (IIIC-38).



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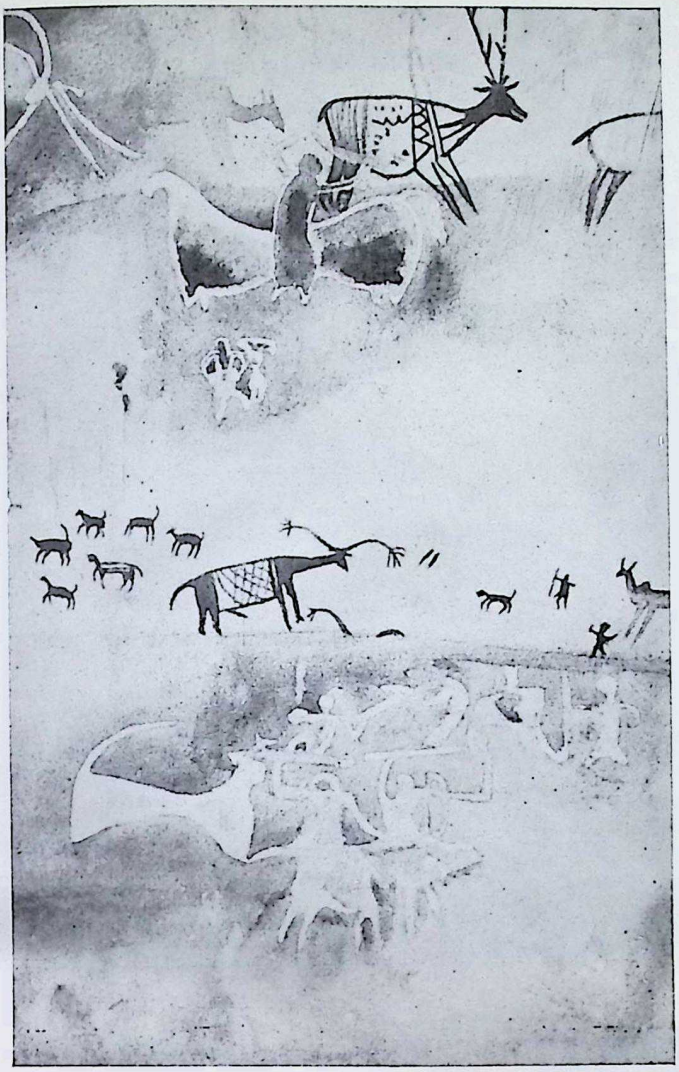
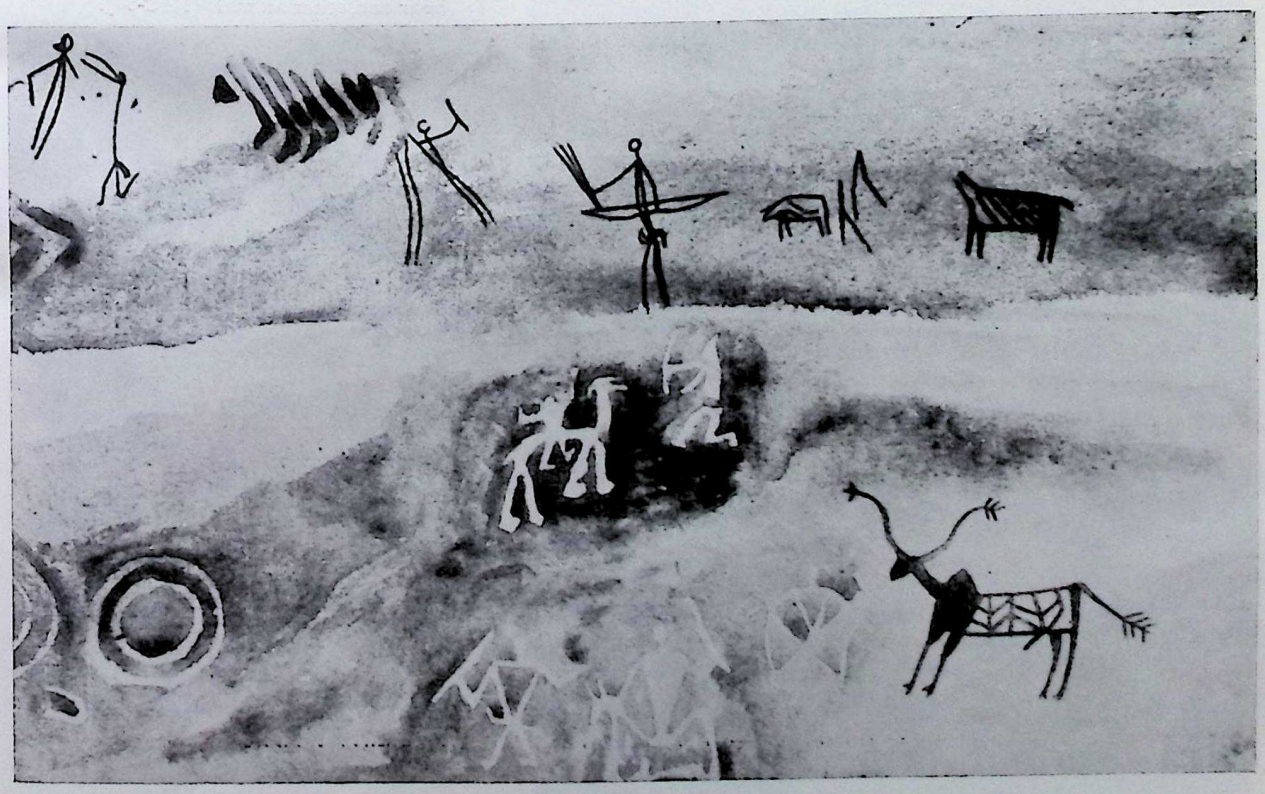


28. Wild and domesticated animals (IIIC-38).

29. Mother and child, bull, hunters and soldiers (IIIC-38).



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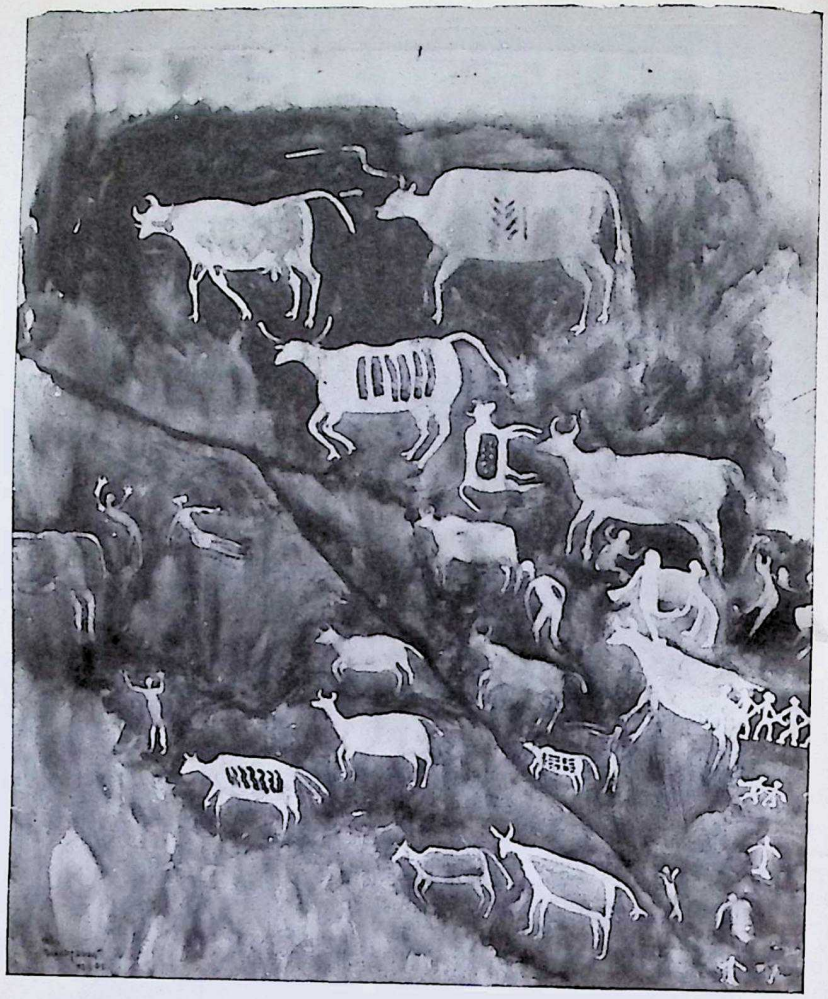
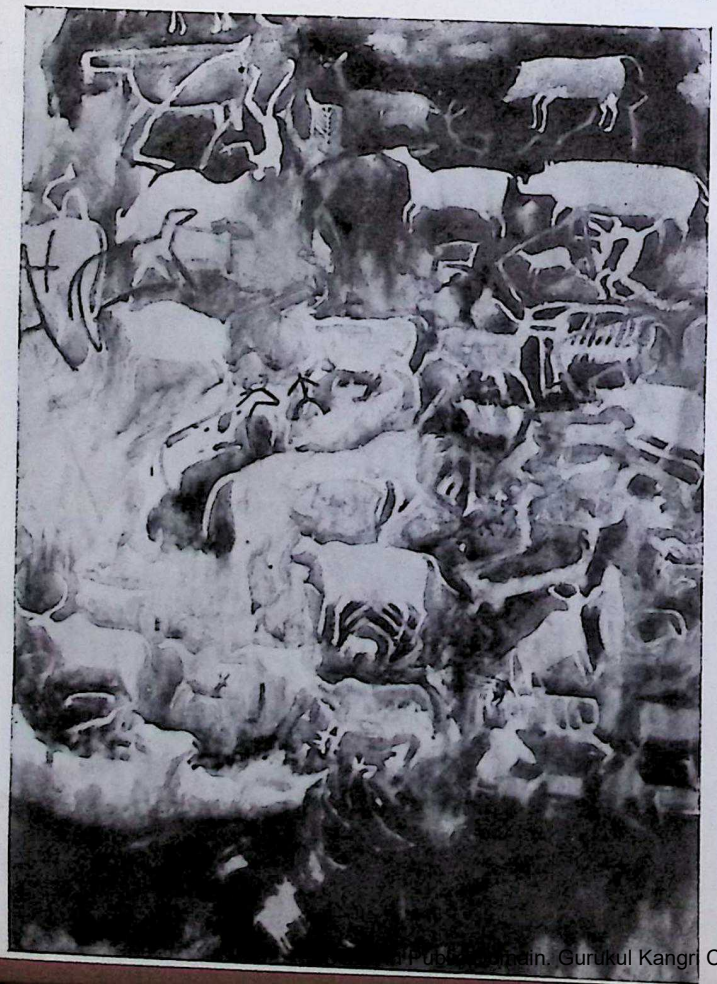


30 Disturbed cattle (IIIC-48).



←31. Boar and other animals (IIIC-50).

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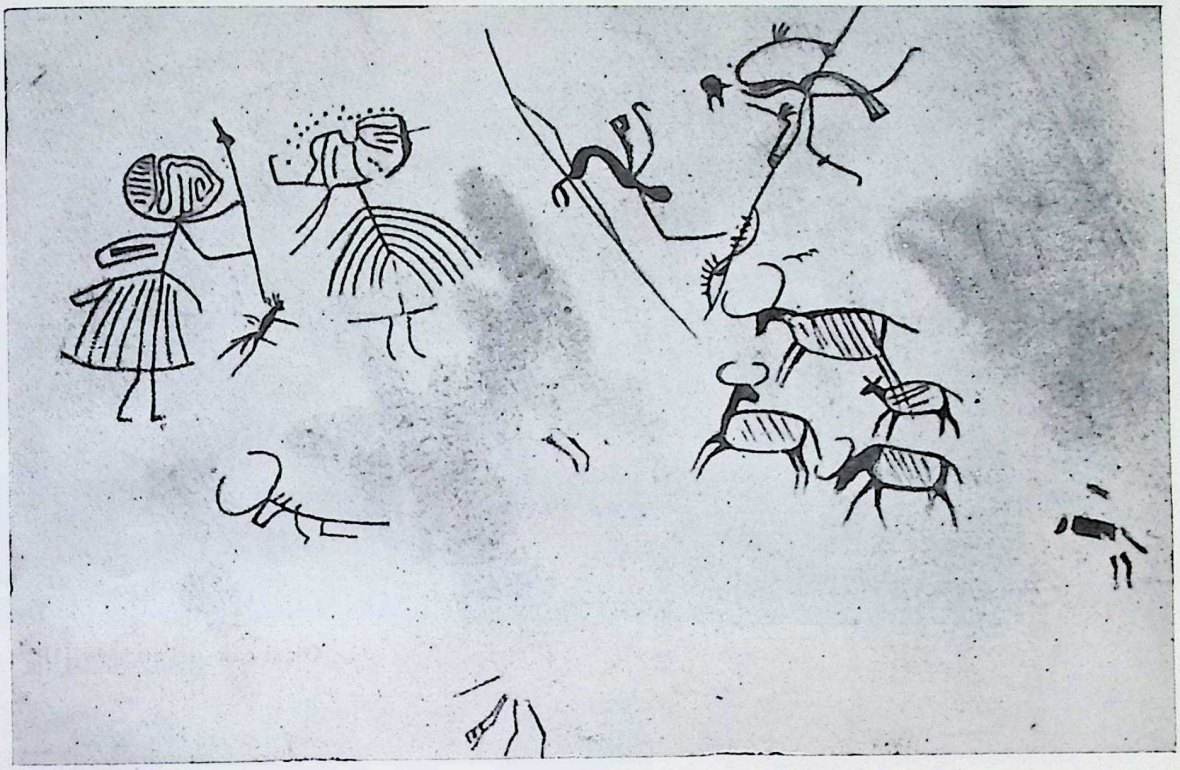
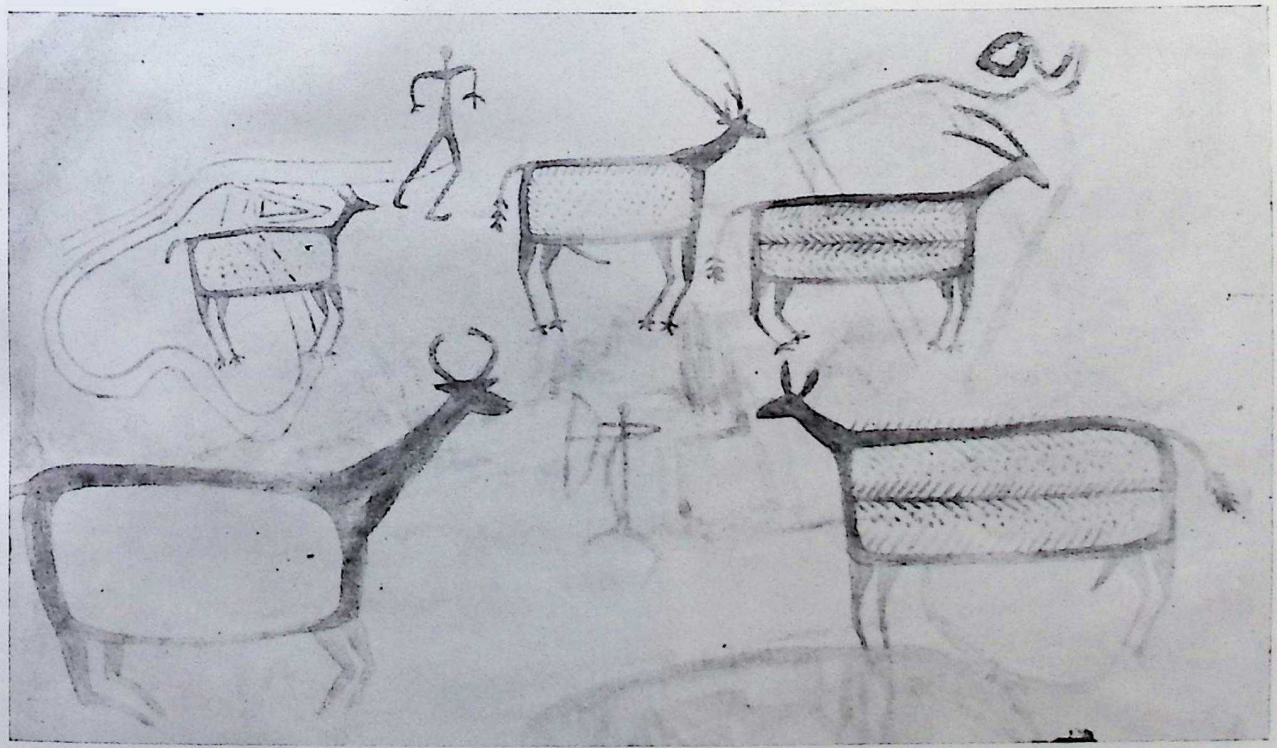


32. Masked hunters (IIIE-3).

33. Chital, ox-hunter and buffalo (IIIE-9).



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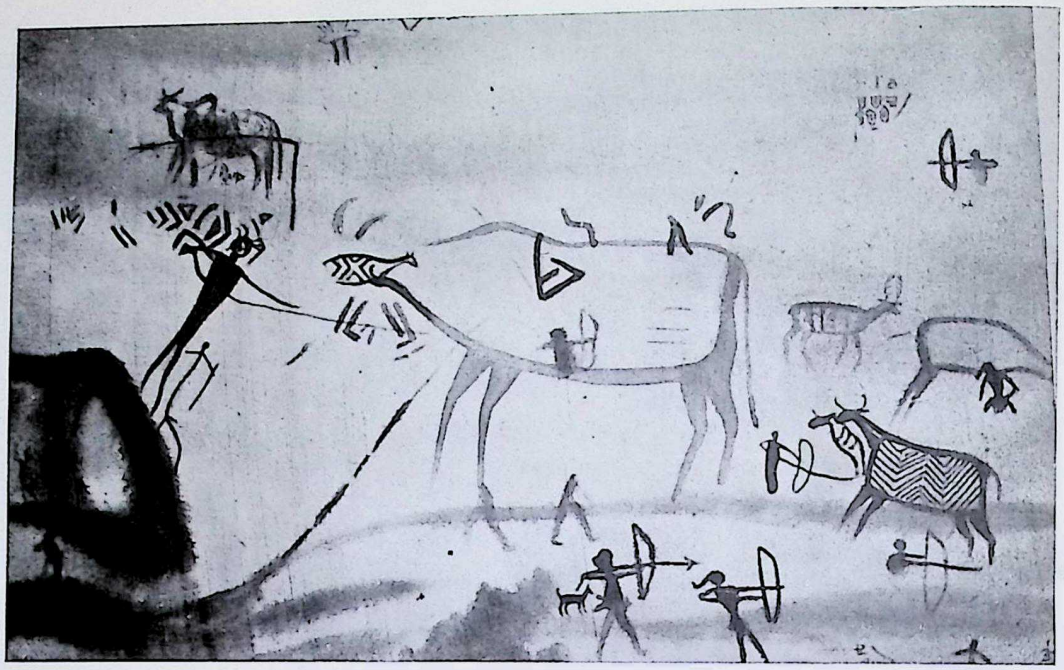
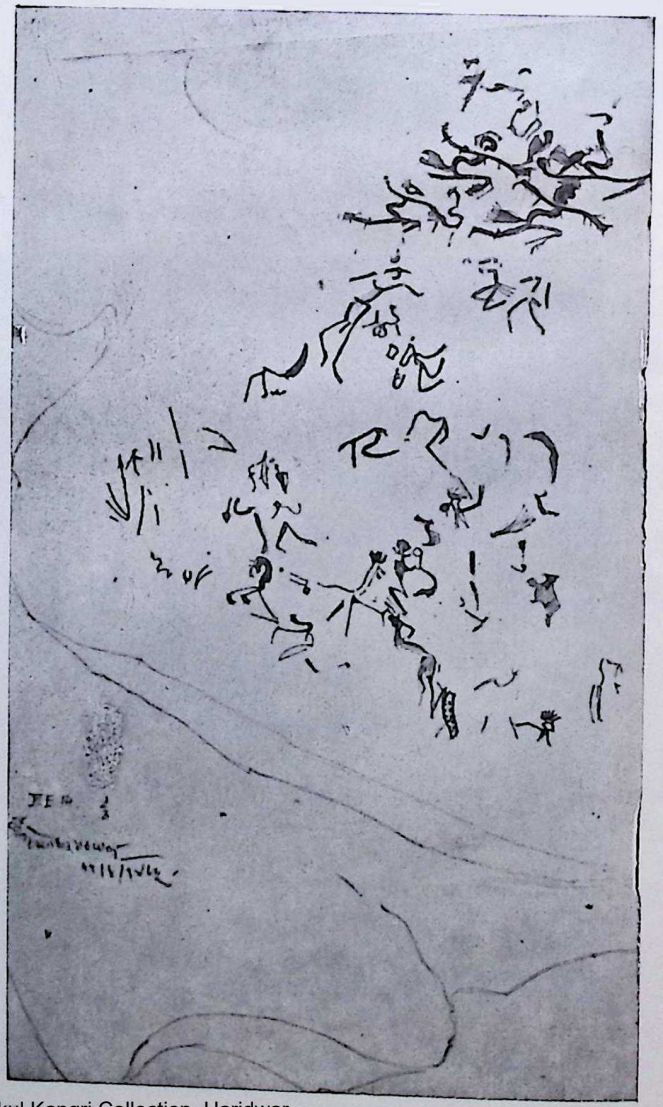


34. Giant cow and archers (IIIE-12).

35. A vague masterpiece (IIIE-14).



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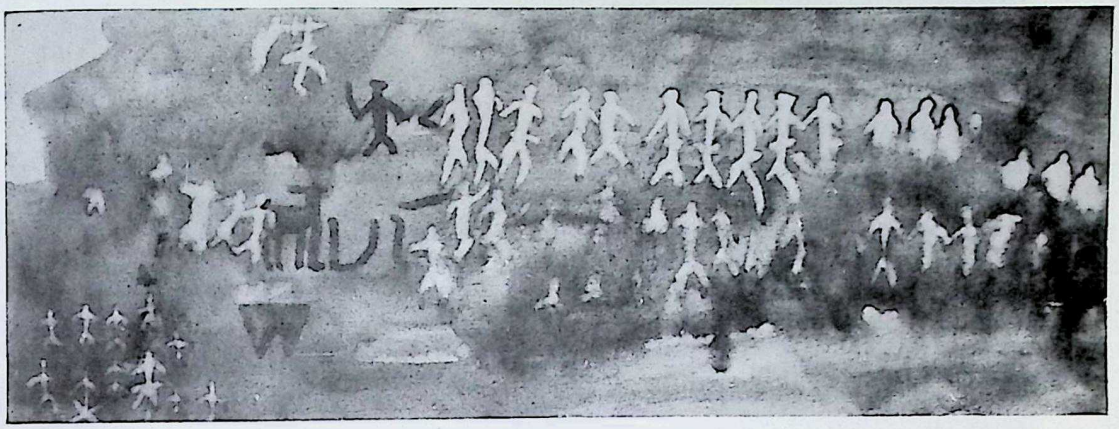
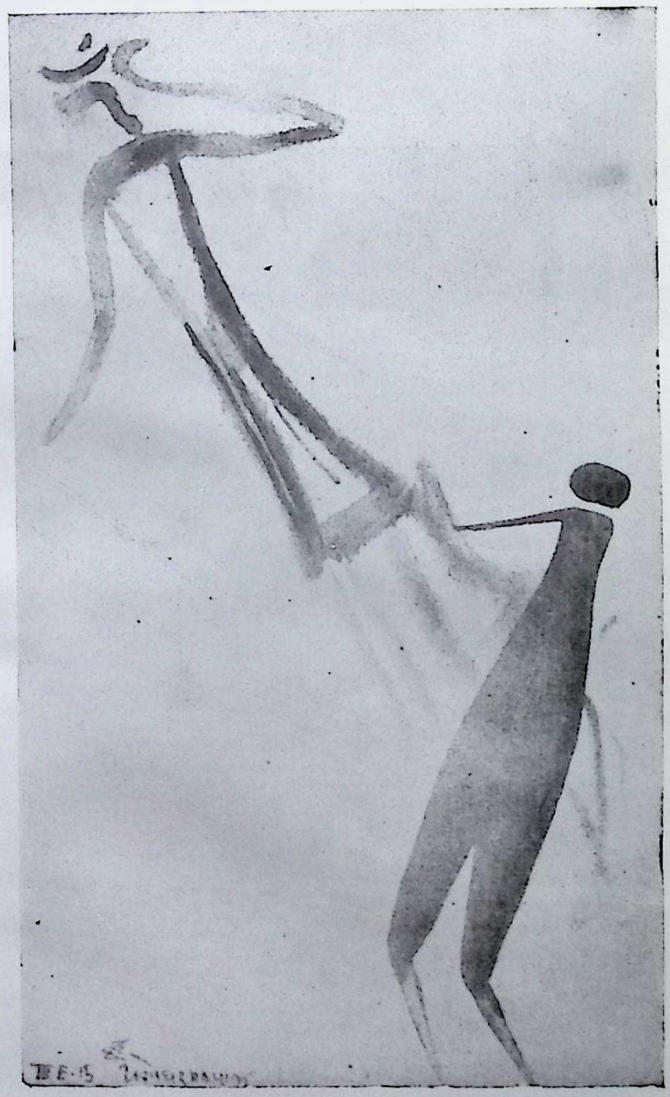


36. Group dancers (IIIE-19).

37. Romeo and Juliet (IIIE-15).



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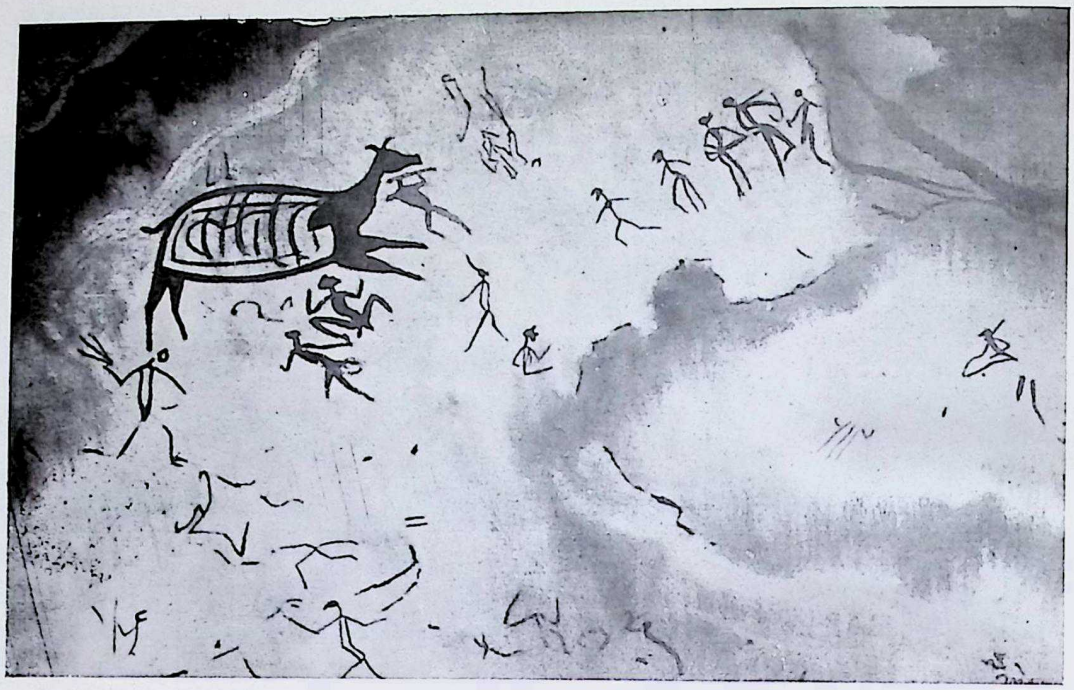
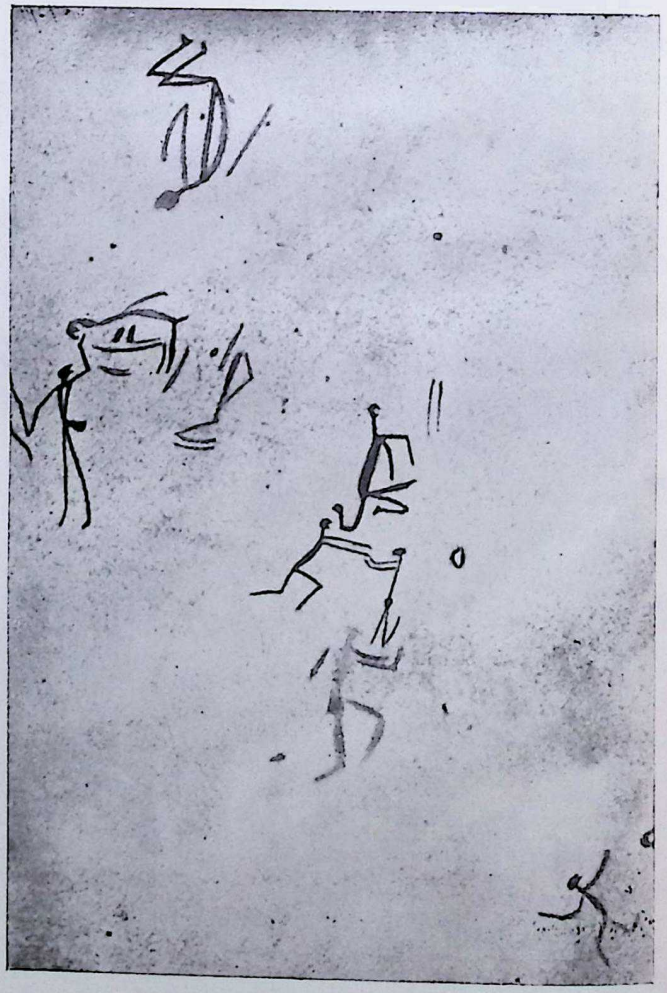


38. Nilgai hunt (IIIF-1)

39. Boys at play (IIIF-2).



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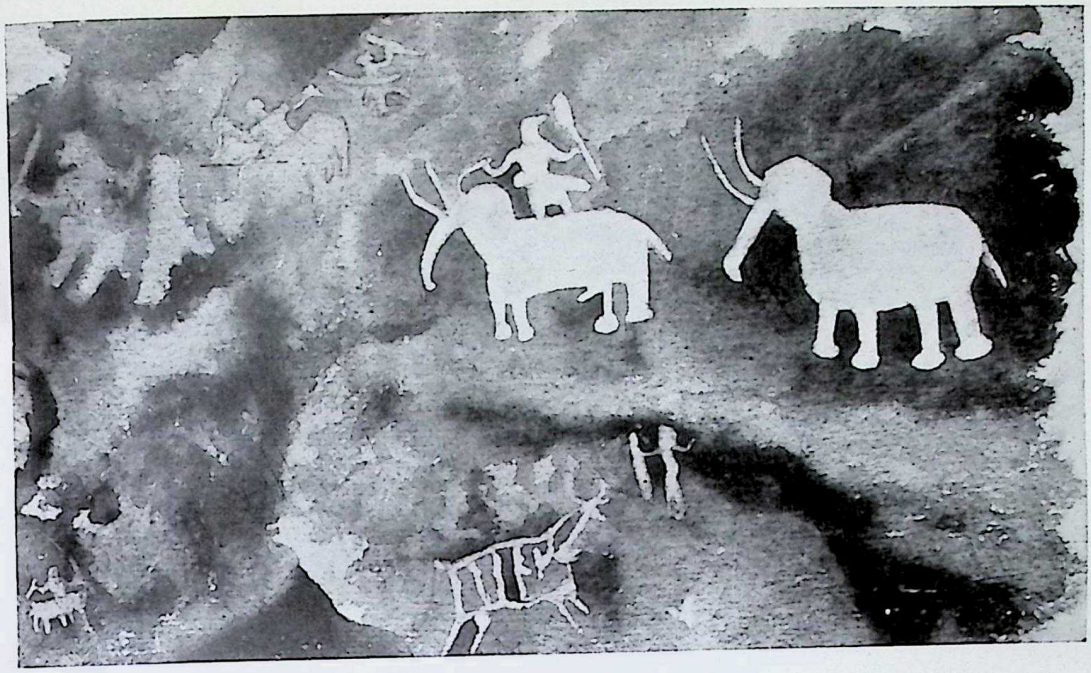
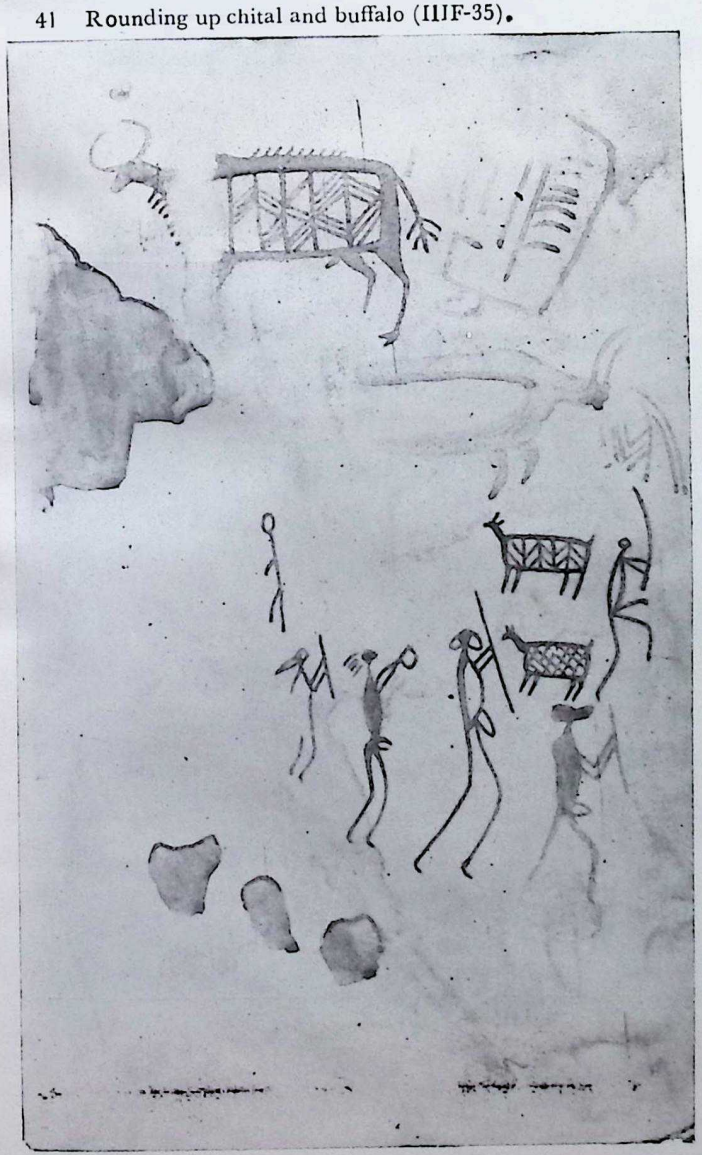


40. Historic figures (III F - 23).

41 Rounding up chital and buffalo (IIIF-35).



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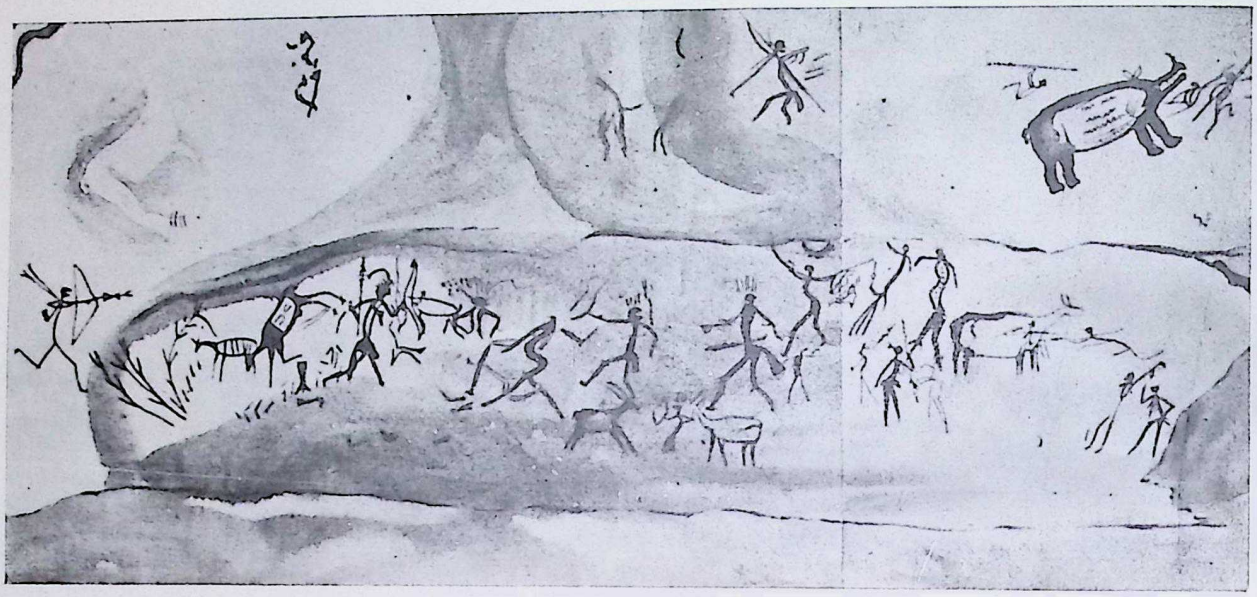
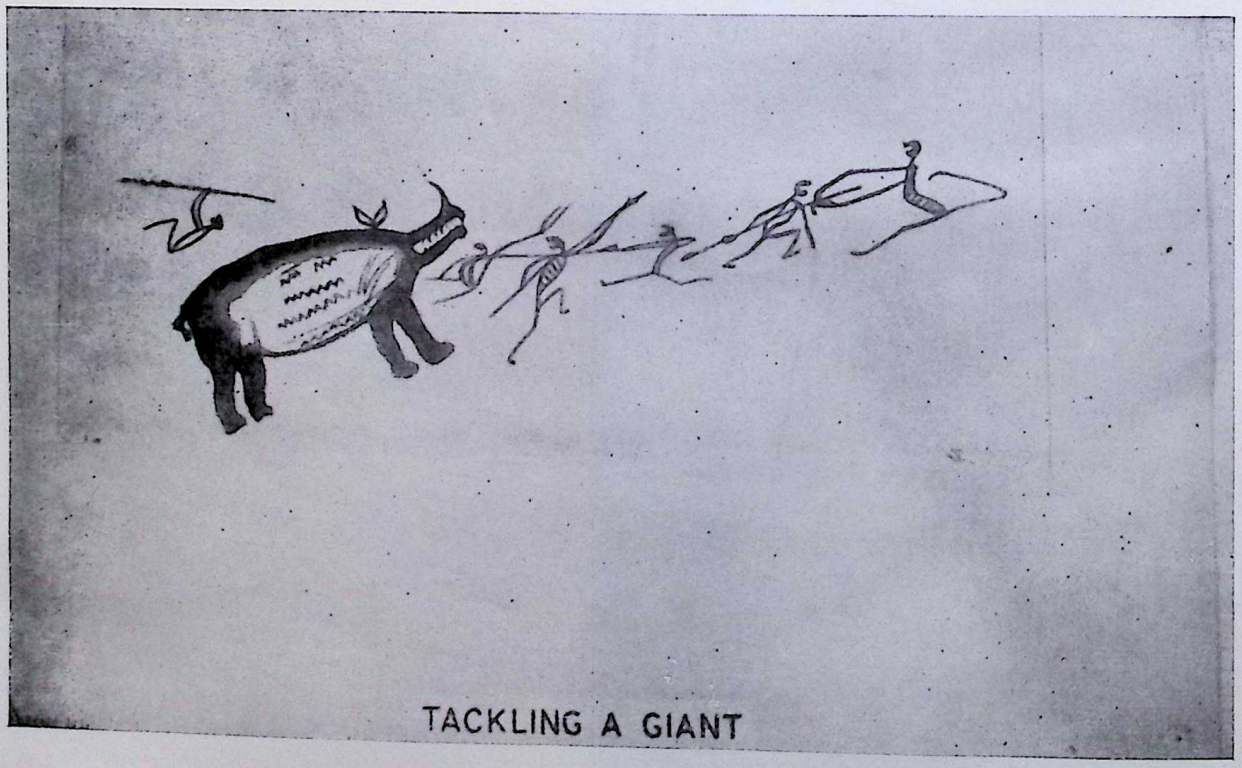


42. Panoramic view of a hunt (IIIF-35/b).

43. Tackling a giant (IIIF-35/b).



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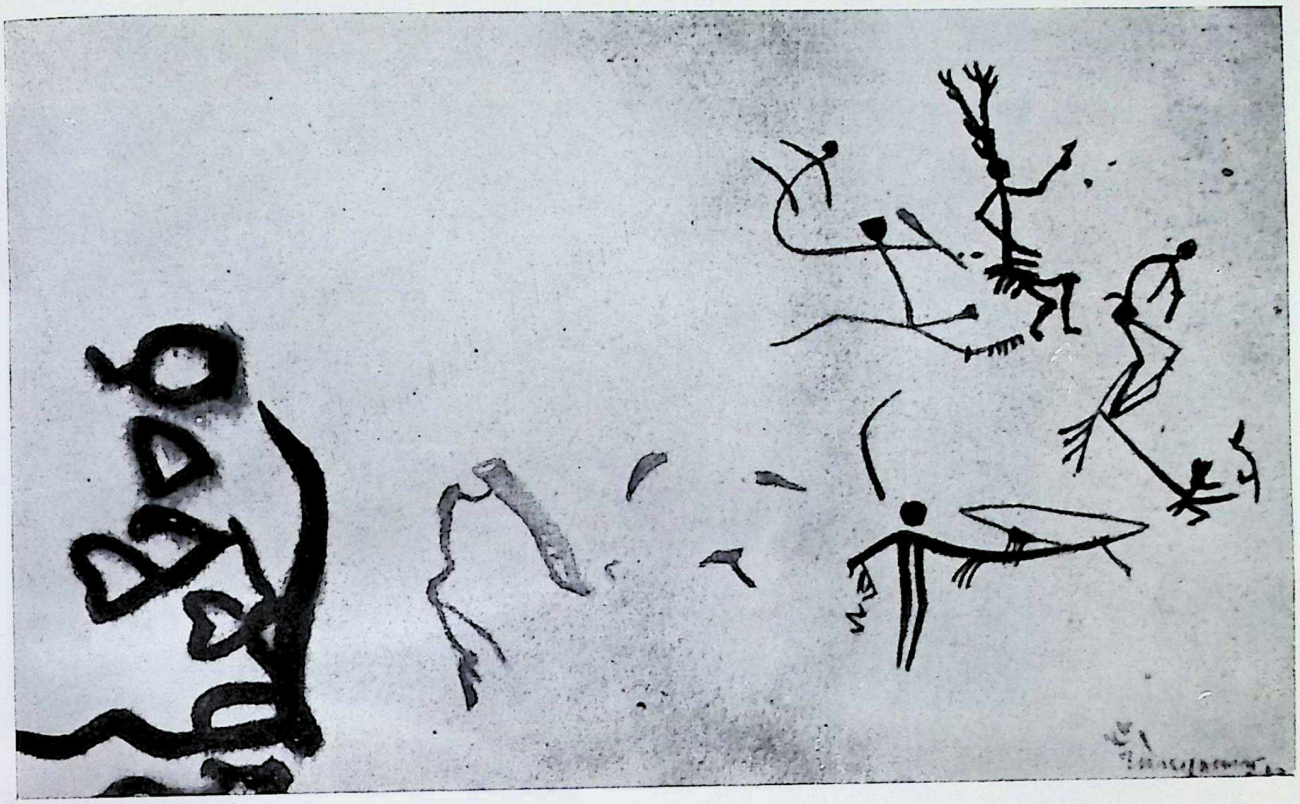
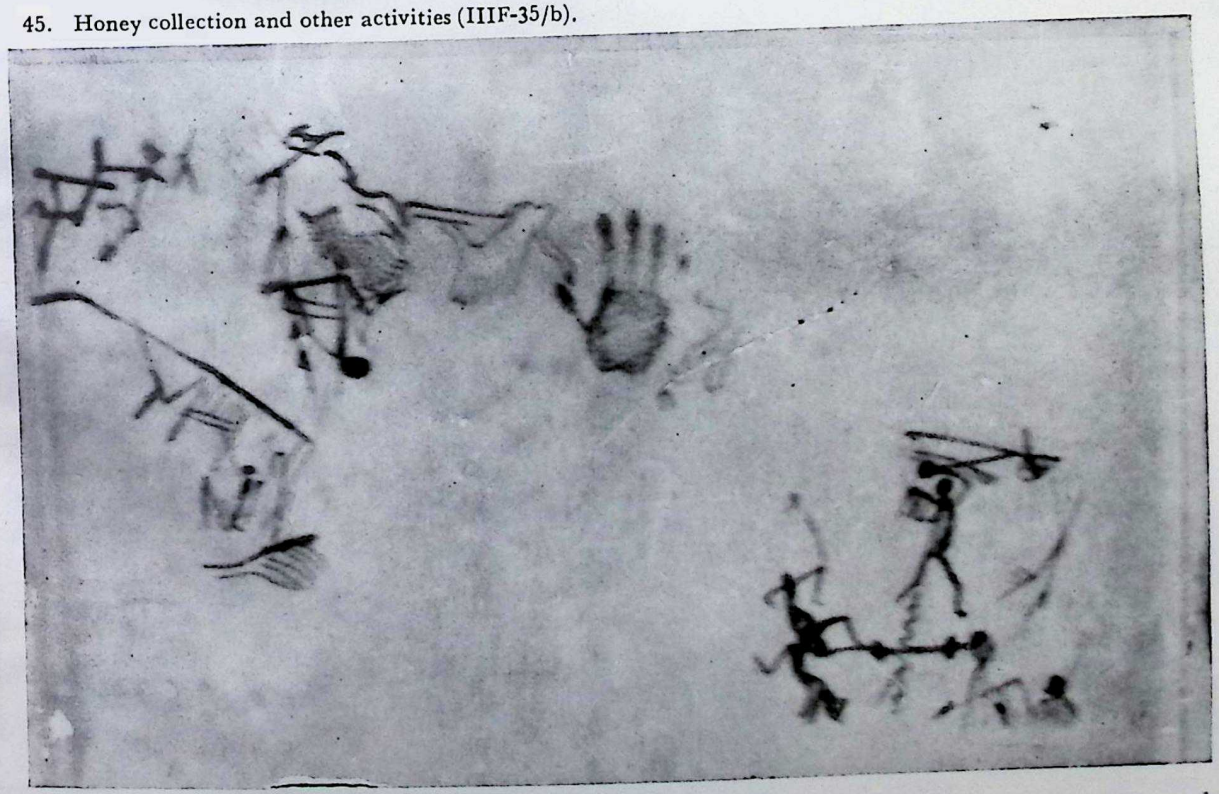


44. Aiming at the target (IIIF-35/b).

45. Honey collection and other activities (IIIF-35/b).



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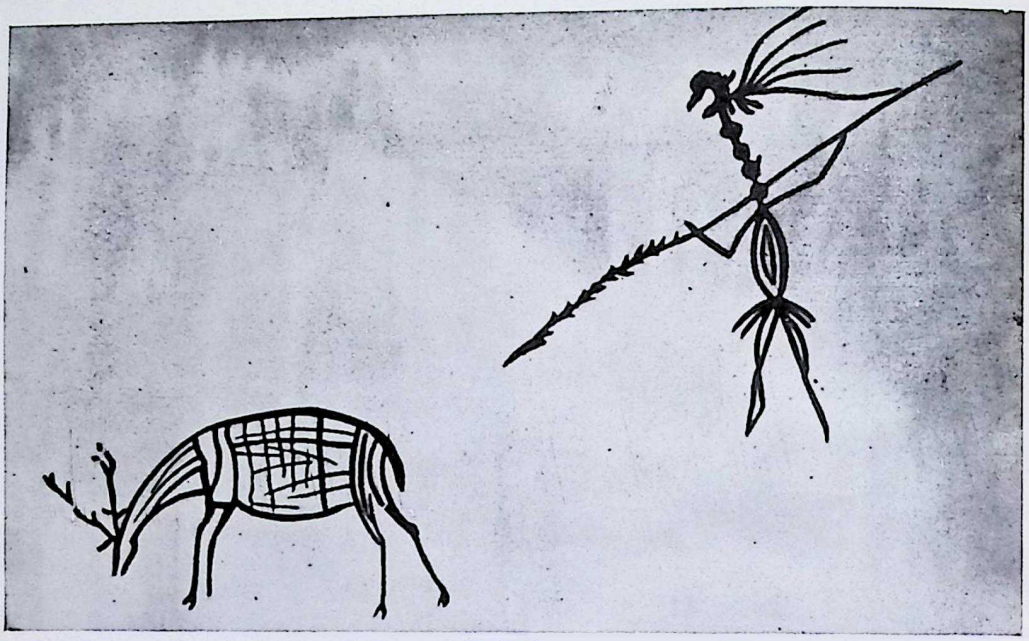
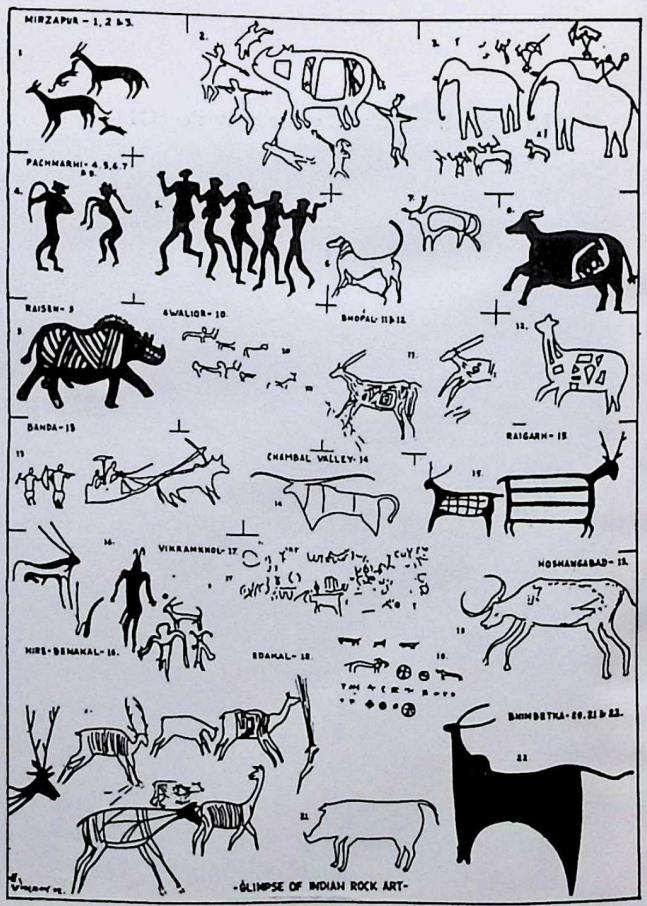


46. Innocent deer in the grip of a hunter (IVA-9).

47. A glimpse of Indian Rock Art.



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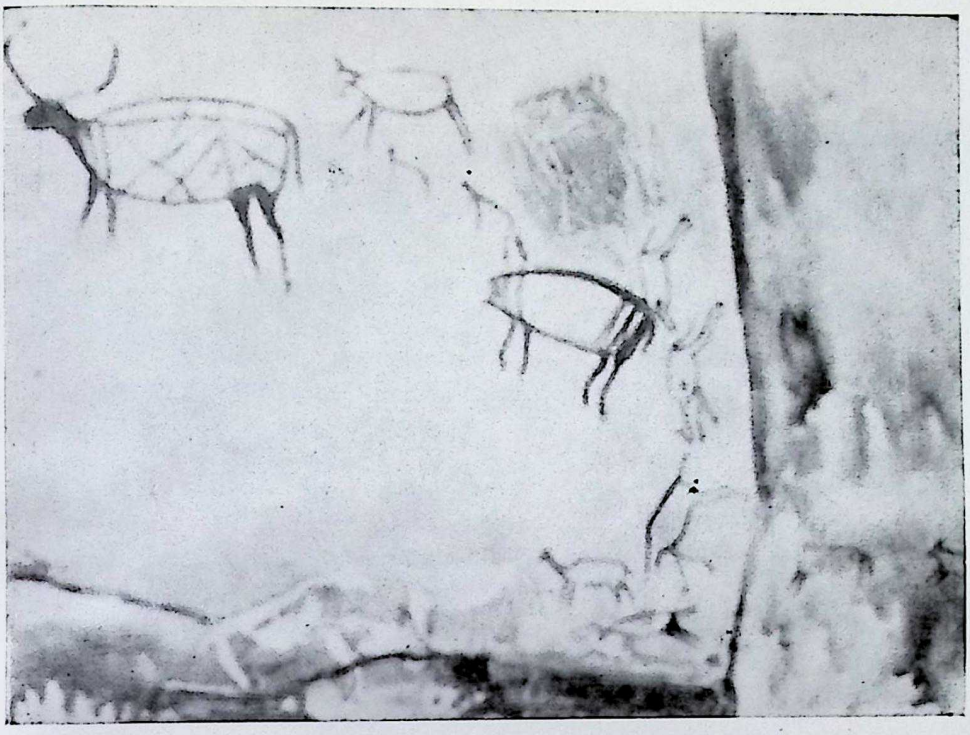

48. Falling deer and other animals (IIIC-21).

49. Bewildered buffaloes (IIIC-21).

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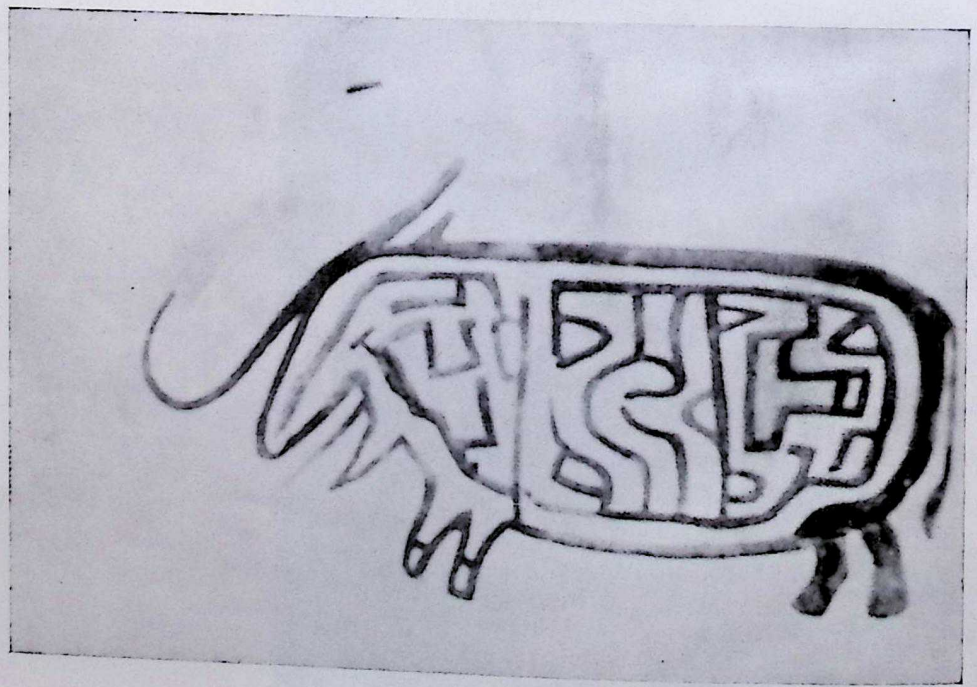
50. Frozen movement (IIIC-50).

51. Spectacular figure of a wild buffalo (IIIE-9).



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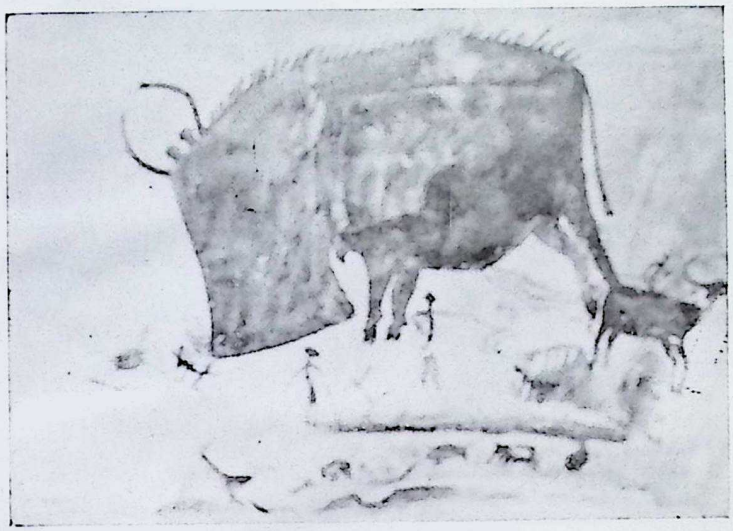
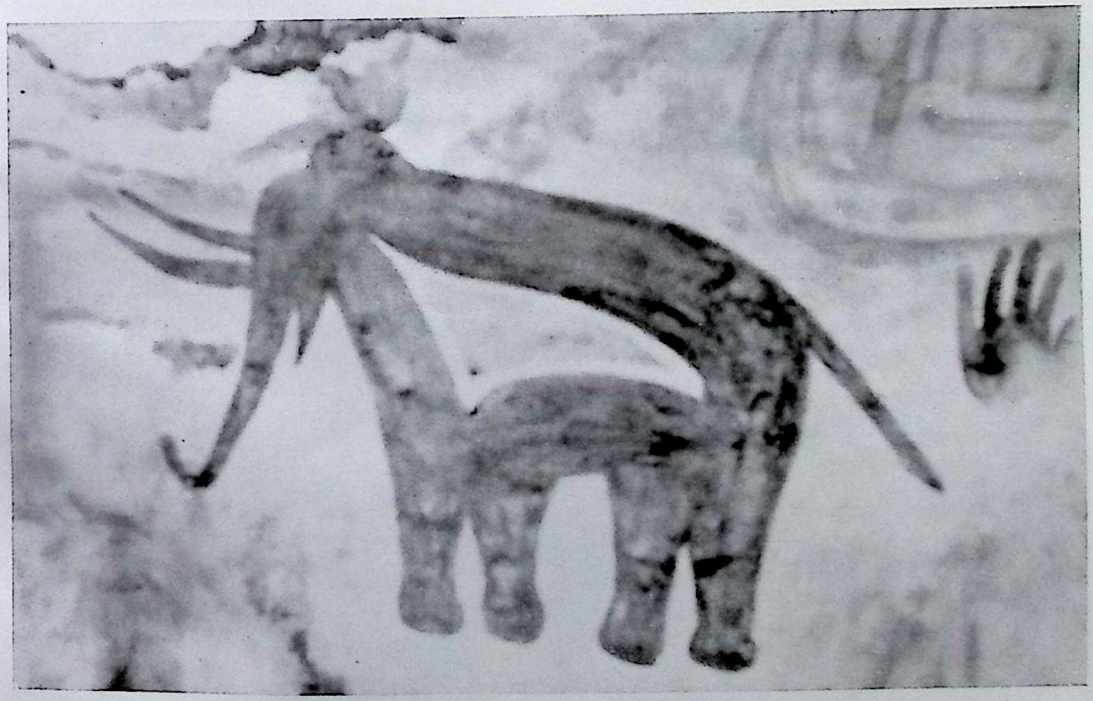


52. The giant mythical boar (IIIC-19).

53. His majesty (IIIE-9).



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54. A group of runners (IIIF-14).

83. Meslithic Hunters of Bhimbetka—a Reconstruction by author.

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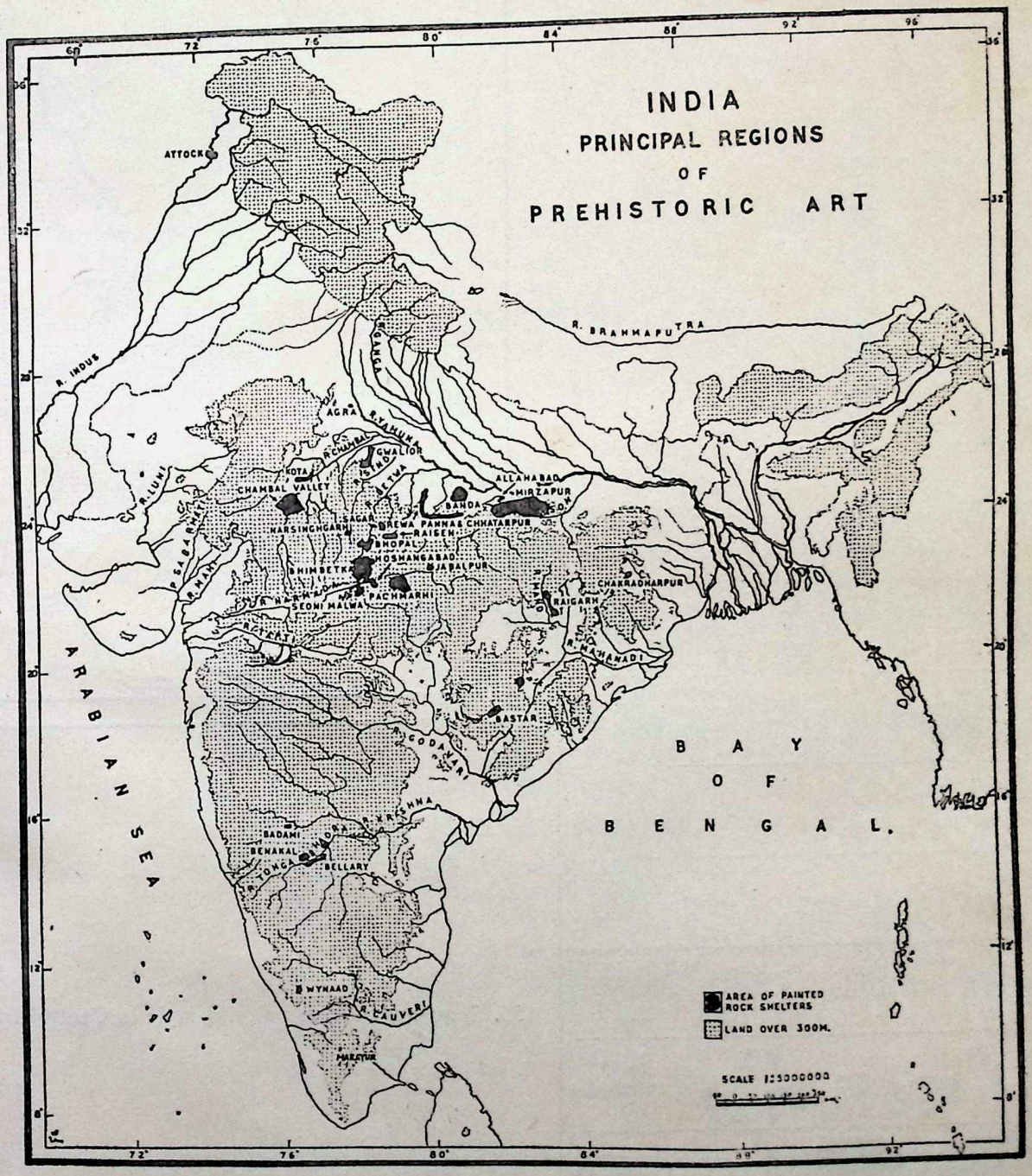

56. India: Principal regions of Prehistoric Art.

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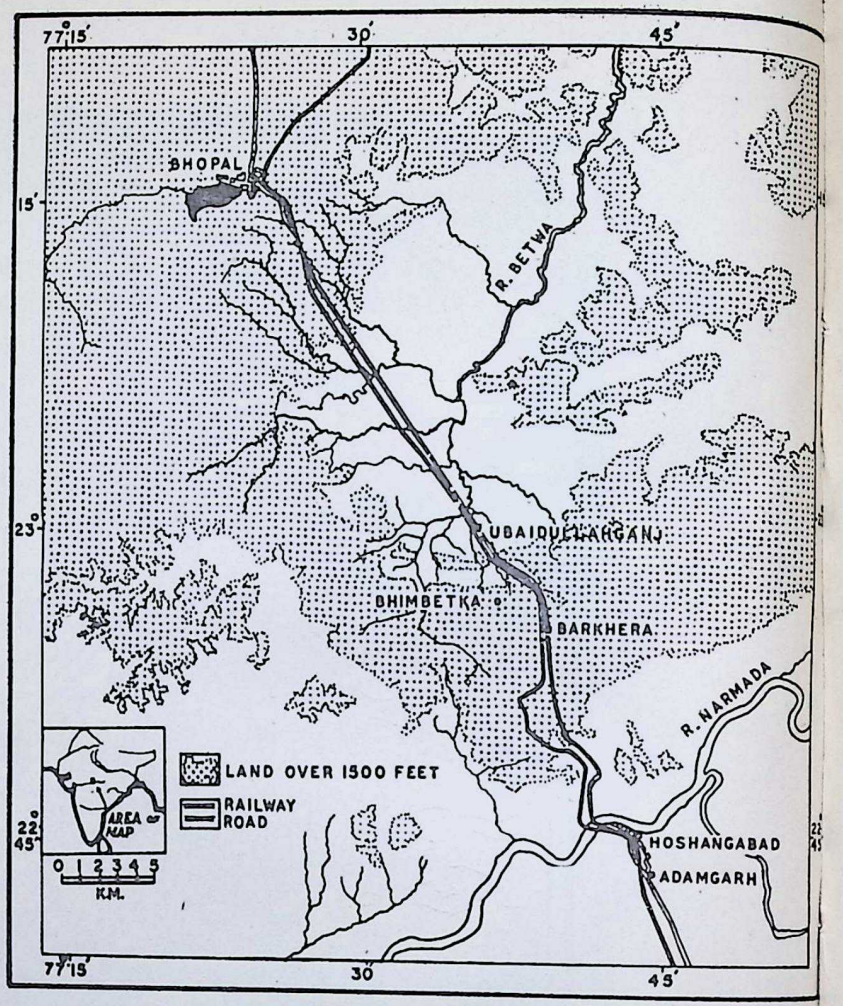
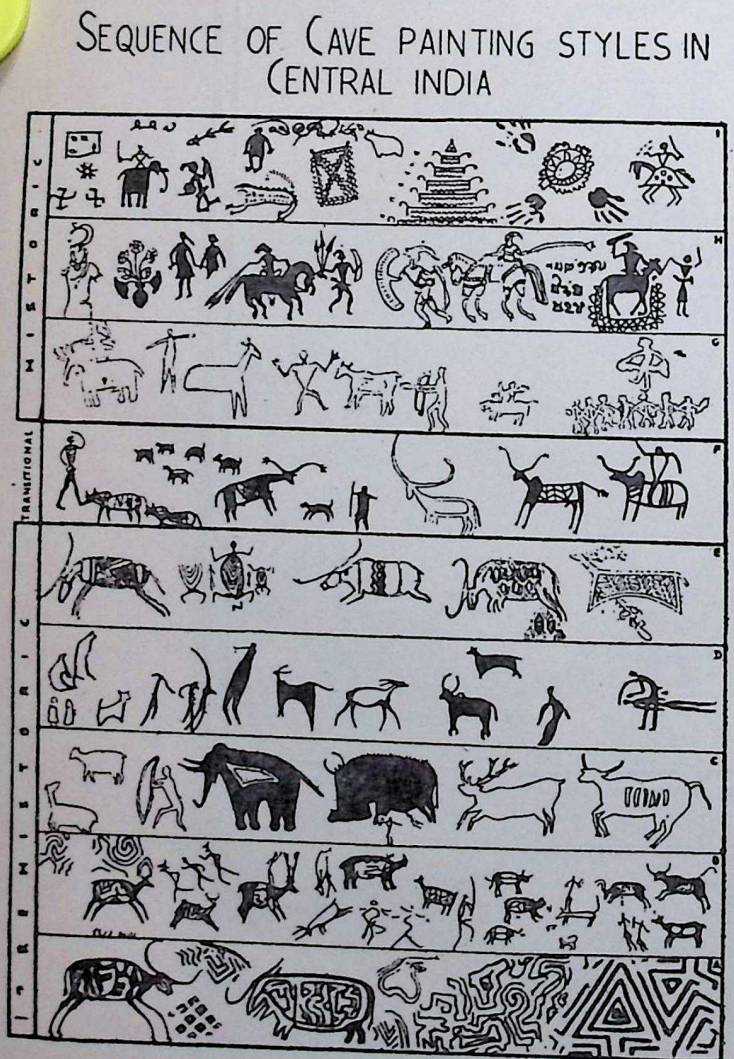


57. Map of Bhimbetka region.



55. Sequence of cave painting style in Central India.

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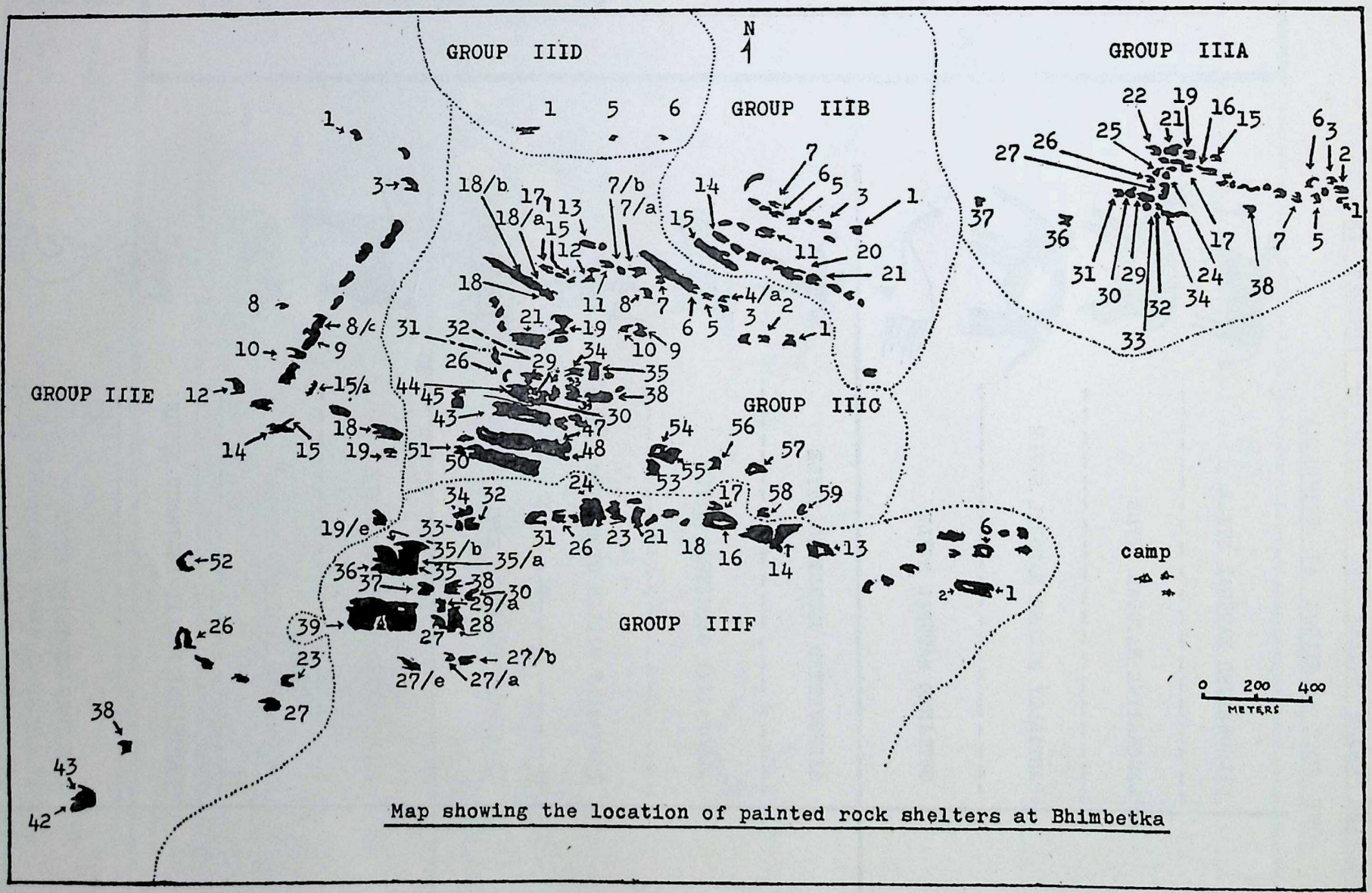

Map showing the location of painted rock shelters at Bhimbetka

58. Map showing the location of painted rock shelters at Bhimbetka.

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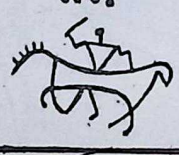
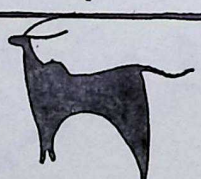
Digitized by Arya Samaj Foundation Chennai and eGangotri

CHART SHOWING MAJOR STYLES OF EXECUTION OF FIGURES IN THE ROCK PAINTINGS AT BHIMBETKA

NATURAL	SILHOUETTED NATURAL STYLE	
	DECORATIVE NATURAL STYLE	
	PARTIALLY FILLED NATURAL STYLE	
	OUTLINED NATURAL STYLE	
GEOMETRIC	SILHOUETTED GEOMETRIC STYLE	
	DECORATIVE GEOMETRIC STYLE	
	PARTIALLY FILLED GEOMETRIC STYLE	
	OUTLINED GEOMETRIC STYLE	
ABSTRACT	SILHOUETTED ABSTRACT STYLE	
	DECORATIVE ABSTRACT STYLE	
	PARTIALLY FILLED ABSTRACT STYLE	
	OUTLINED ABSTRACT STYLE	

59. Chart showing major styles of execution of figures at Bhimbetka.

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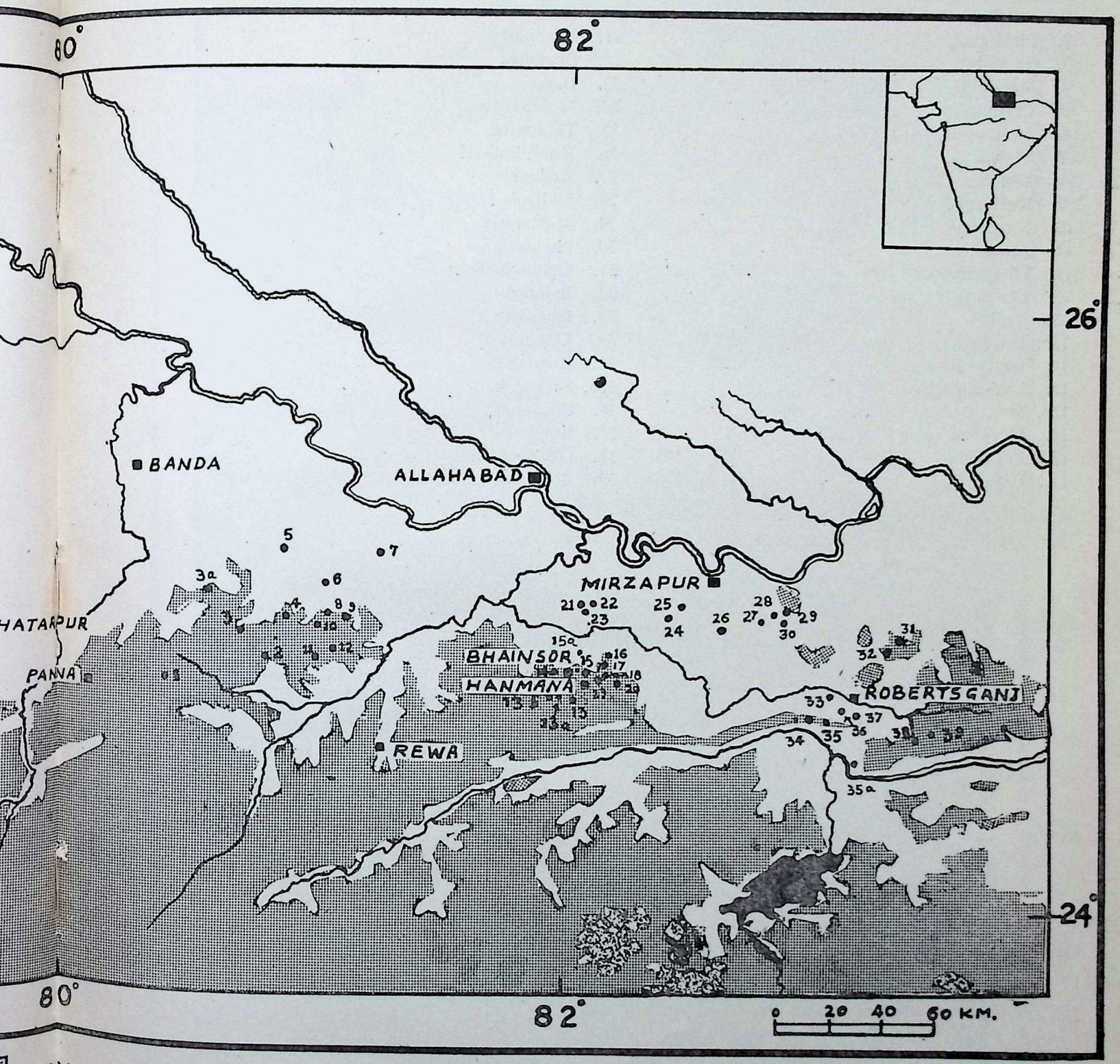

60. Rock art sites in the Kaimur range.

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Rock art sites mentioned in Fig. 60:

1. Brihaspatikund
2. Itar Pahar
3. Maghgaon
3a. Barauda
4. Markandi
5. Chitrakut
6. Sarhat
7. Malwa
8. Uldan
9. Kuriakund
10. Karpatia
11. Amua
12. Dharamkundi
13. Chaparia
13a. Bedia
13b. Lad Bedia
14. Baghai Khor
15. Lakhat Pathari
15a. Muni Baba ki Pahari
16. Morhana Pahar
17. Lekhahia
18. Baga
19. Khusiarghat
20. Bhalbhalaia
21. Chandatari
22. Chandwa
23. Daria
24. Morchahawa
25. Tharpatra
26. Khari Pathari
27. Kohbar
28. Likhania I
29. Mahadaria
30. Bhaldaria
31. Gahla-Shahpur
32. Bairgarh
33. Dhonkwa
34. Likhania II
35. Kandakot
35a. Sorhonghat
36. Chamanwa
37. Ronp
38. Ghormangar
39. Bijaygarh

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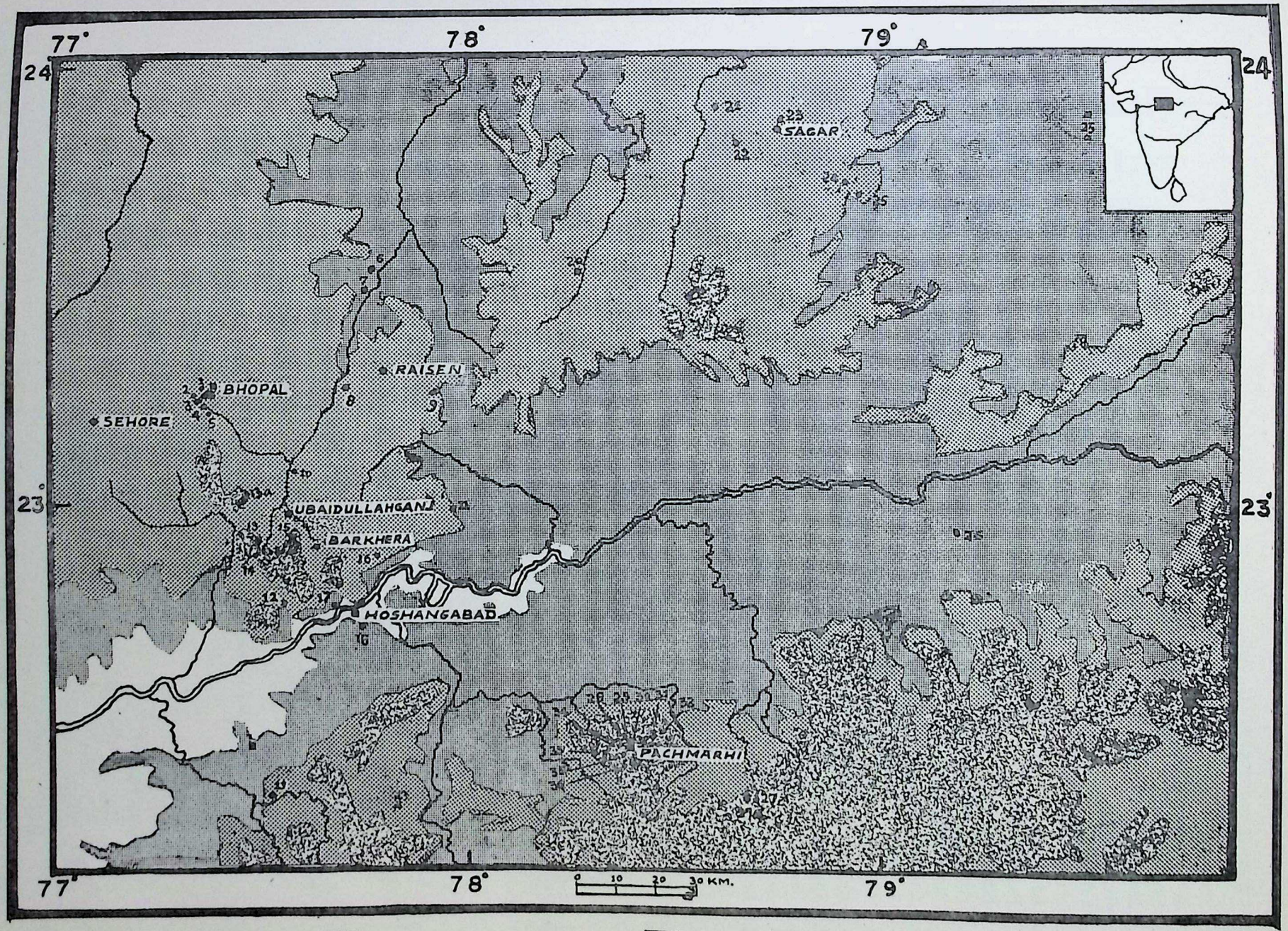

60a. Rock art sites in the Vindhya and Mahadeo Hills.

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Rock art sites mentioned in Fig. 60a:

1. Shivamandir
2. Manua Bhan ki Tekri
3. Shyamala Hill
4. Shahad Karar
5. Bhadbhada
6. Udaya Giri
7. Nagori
8. Kharwai
9. Putli Karar
10. Bhojpur
11. Patani ki Pahari
12. Bayan ki Pahari
13. Lakha Juar

13a. Jaora

14. Jondra
15. Bhimbetka
16. Shahpur ghat
17. Bhudani
18. Adamgarh
19. Budhi Mai
20. Ramchhajja
21. Naryauli
22. Bhapel
23. Bila Ghati
24. Baroda Forest Area
25. Aabchand

25a. Katra Vihar

26. Bijori
27. Tamia

27a. Jhalai

28. Jambudwip
29. Nimbubhoj
30. Bazar Cave
31. Baniaberi
32. Maradeo
33. Bori
34. Imlikhoh
35. Monte Roza
36. Mahadeo

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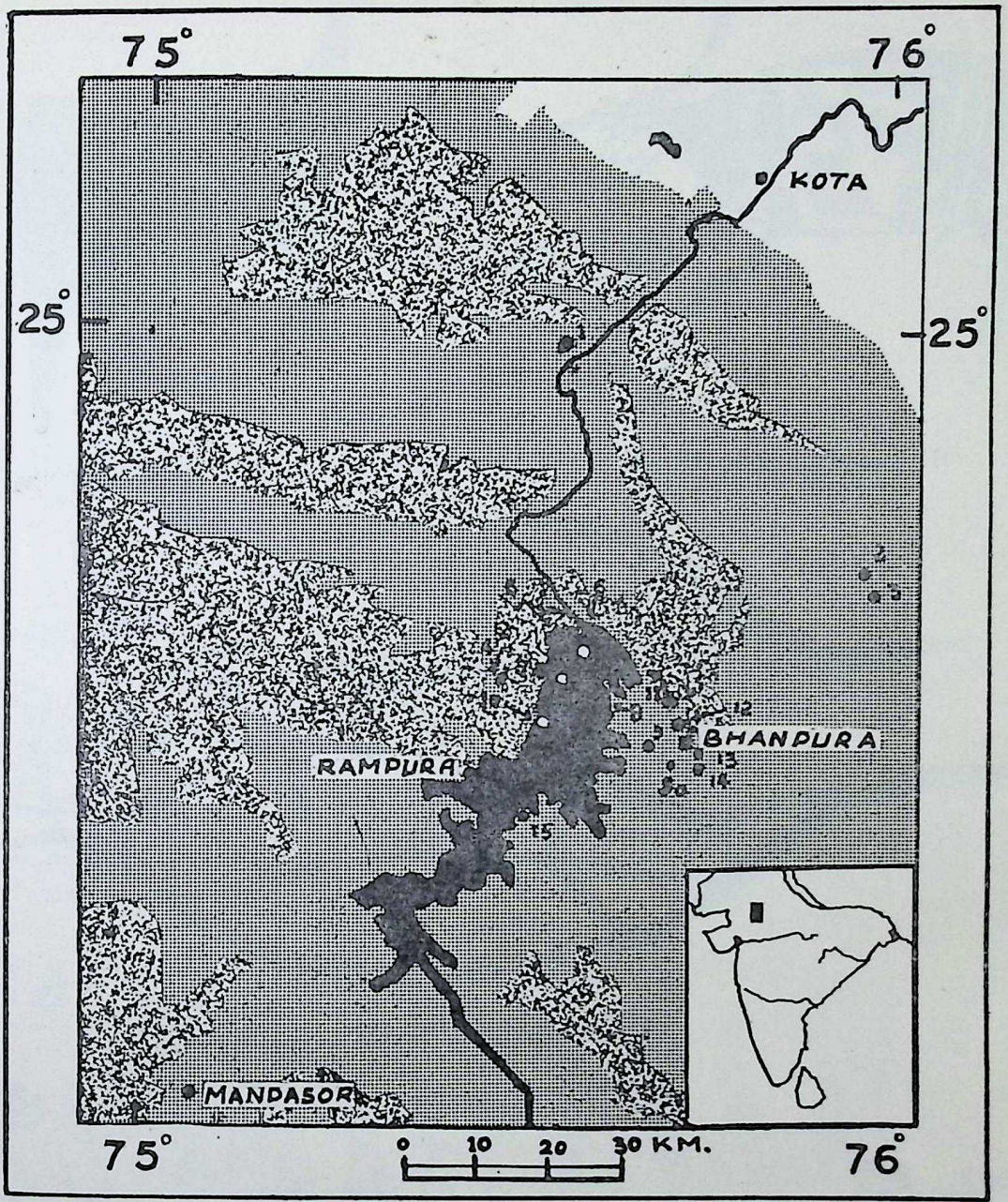

60b. Rock art sites in the Chambal Valley.

Rock art sites mentioned in Fig. 60b:

1. Bhainsorgarh
2. Darra
3. Gagron
4. Kedareshwar
5. Rewalki
6. Takhaji
7. Sujanpura
8. Malaseri
9. Kanwala
9a. Modi
10. Takshakeshwar
11. Kanariakund
12. Sita kharadi
13. Chibbarnala
14. Indergarh
15. Aria

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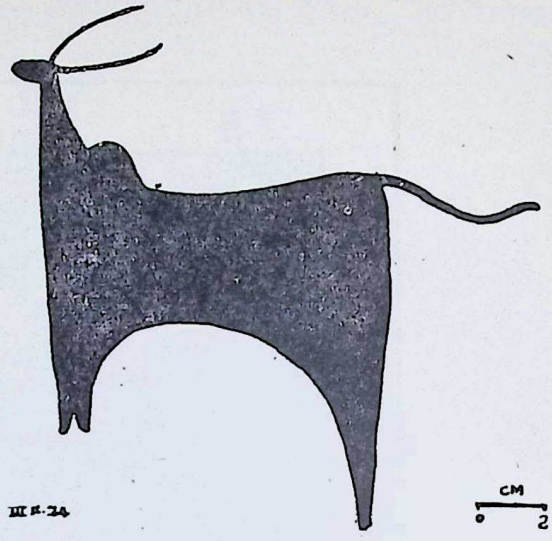
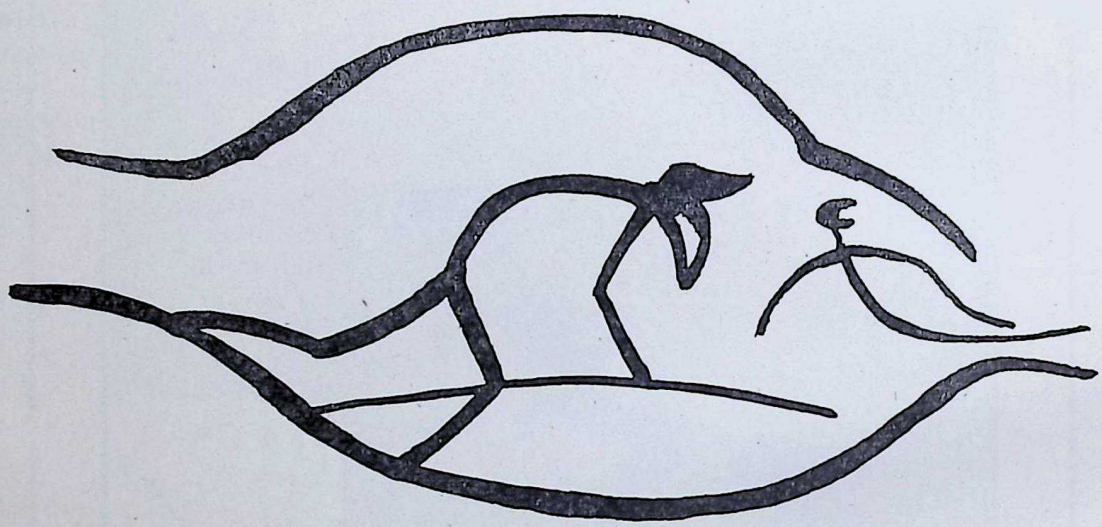
61. Running buffalo (IIIE-9).

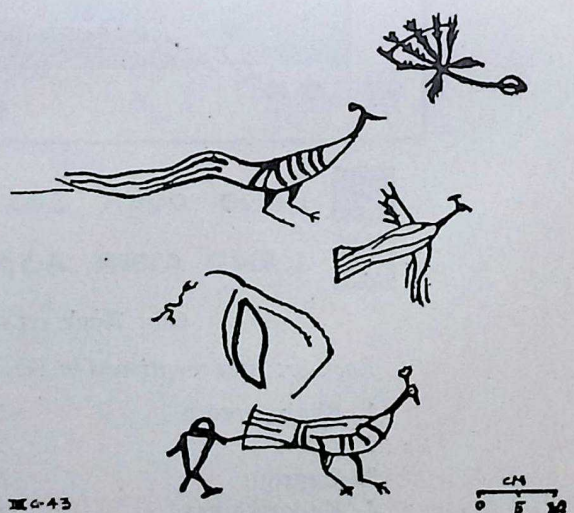


62. Mighty bull (III-24).



63. Cave dwellers (IIIE-15).

64. Relaxing with drink (IIIF-14).



65. Peafowls (IIIC-43).

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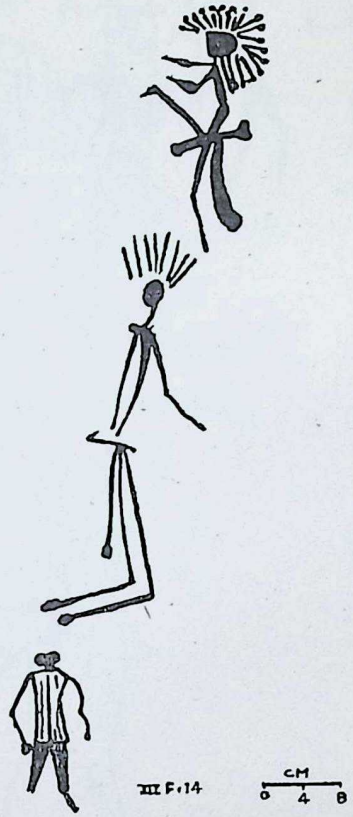
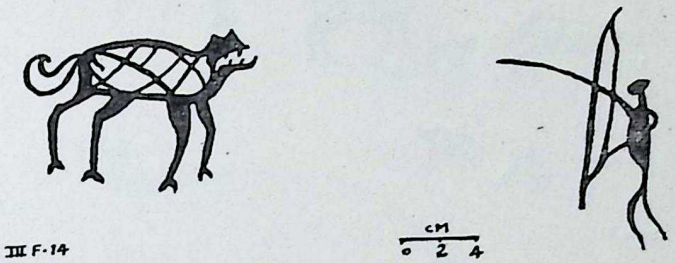
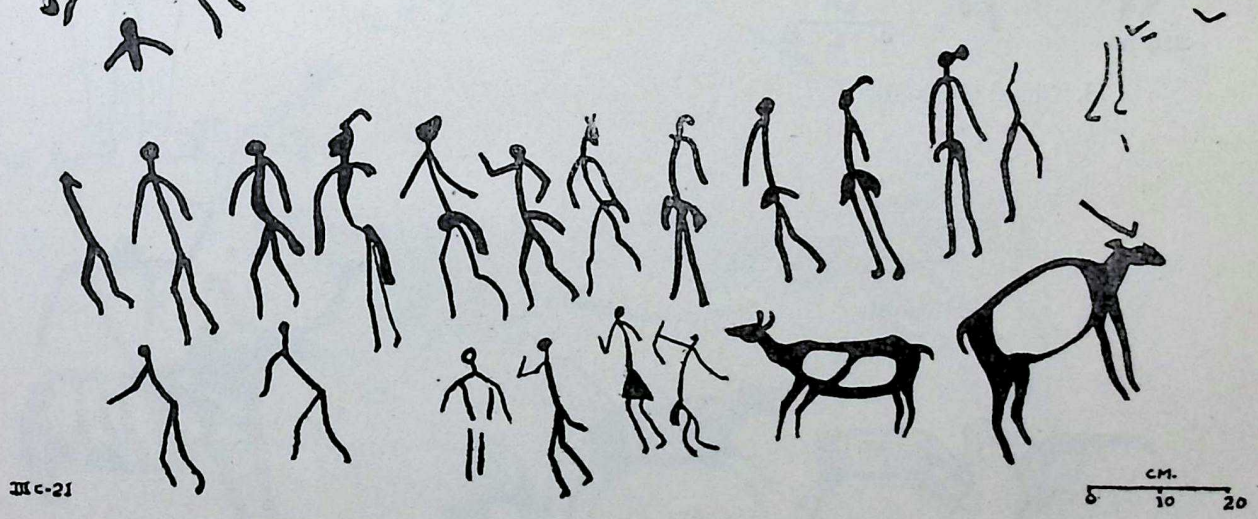


66. Hunters with raised hair (IIIF-14).



67. Aiming at a wolf (IIIF-14).



68. Marching in rows (IIIC-21).

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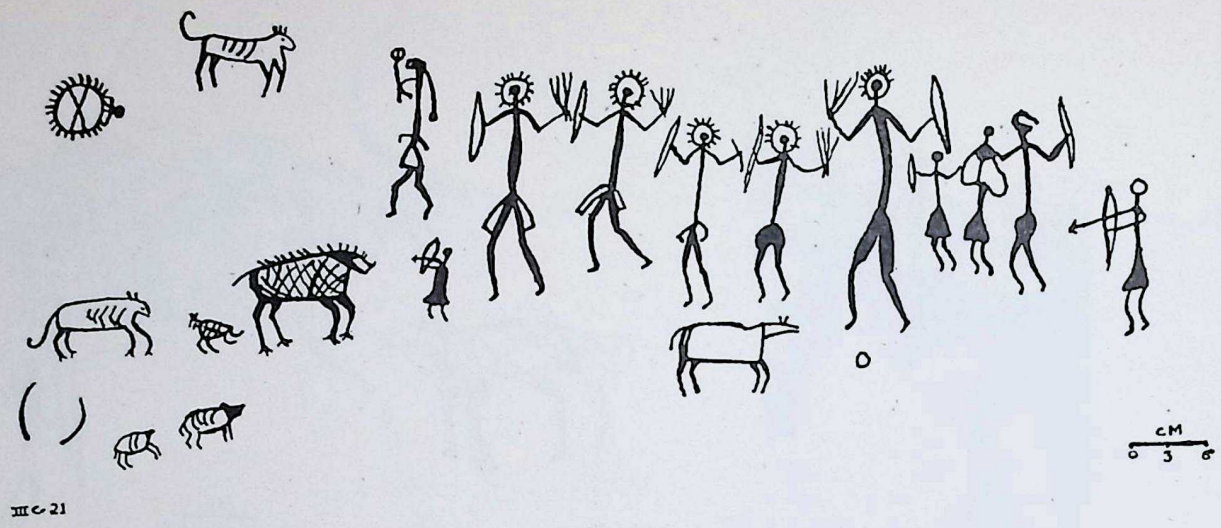
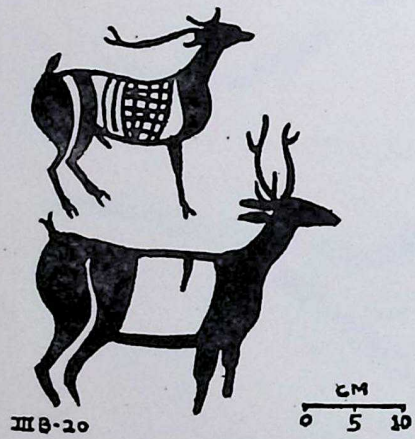
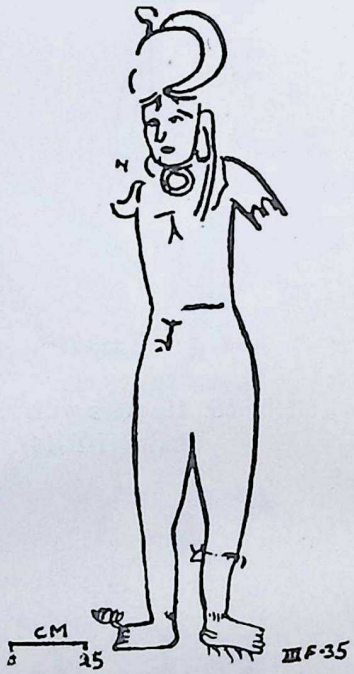


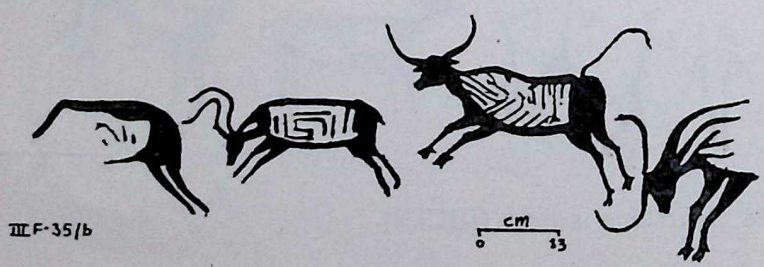
69. Ready for hunting (IIIC-21).



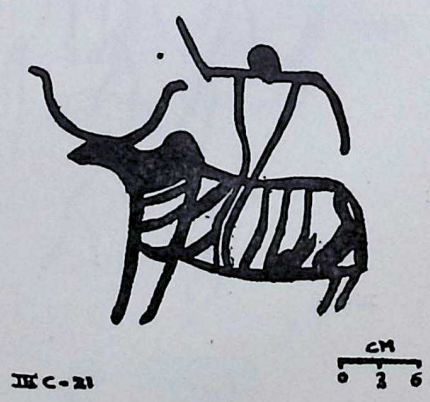
73. Chital (IIIB-20).



71. Yaksha (IIIF-35).



70. Animals in fast speed (IIIF-35/b).



72. Bull rider (IIIC-21).

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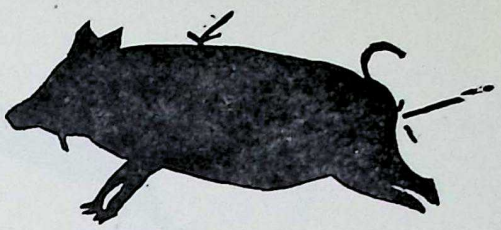
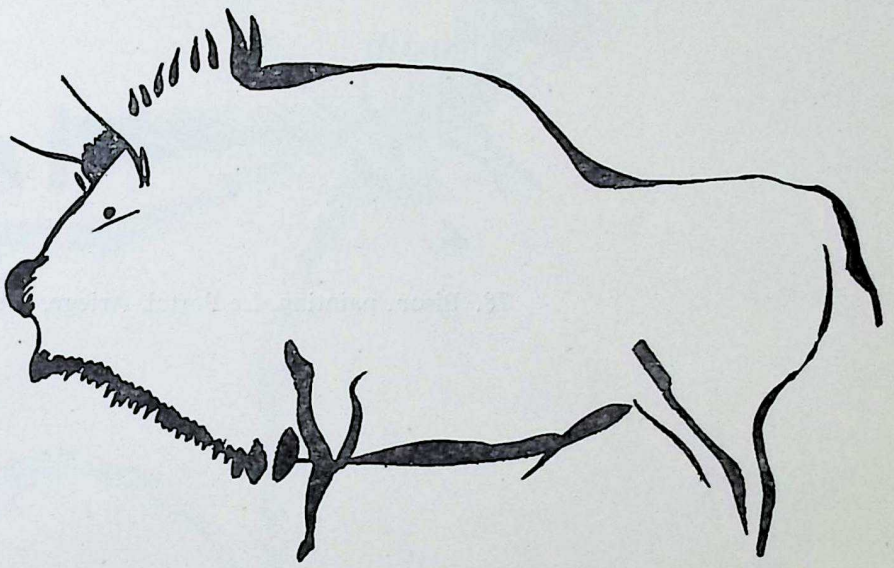
74. Warrior (IIIF-21).



76. Boar, painting, Agua Amara, Teruel prov., Spain.



77. Bison, painting, Le Portal, Ariege, France.

75. Boar, painting, Altamira, Santillana, Spain.

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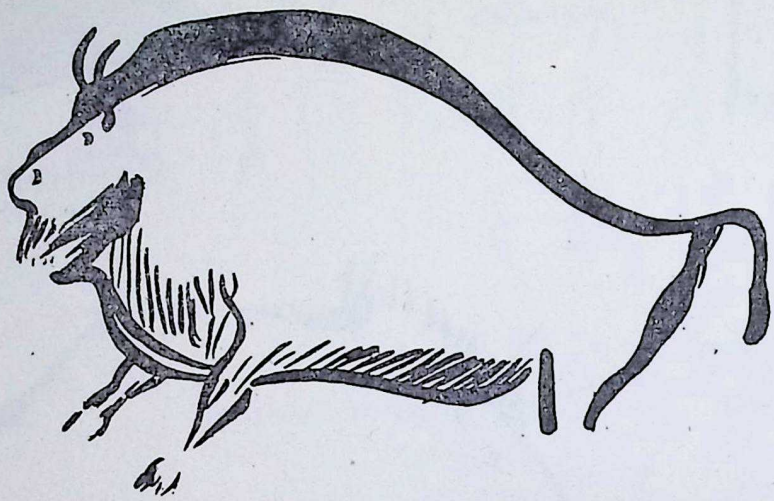
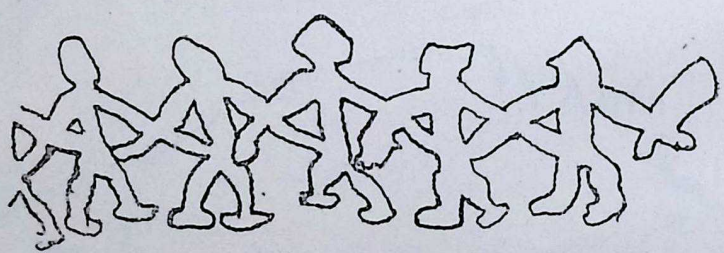


78. Bison, painting, Le Portal, Ariege, France.



79. Dancers (IIIC-48), Bhimbetka.

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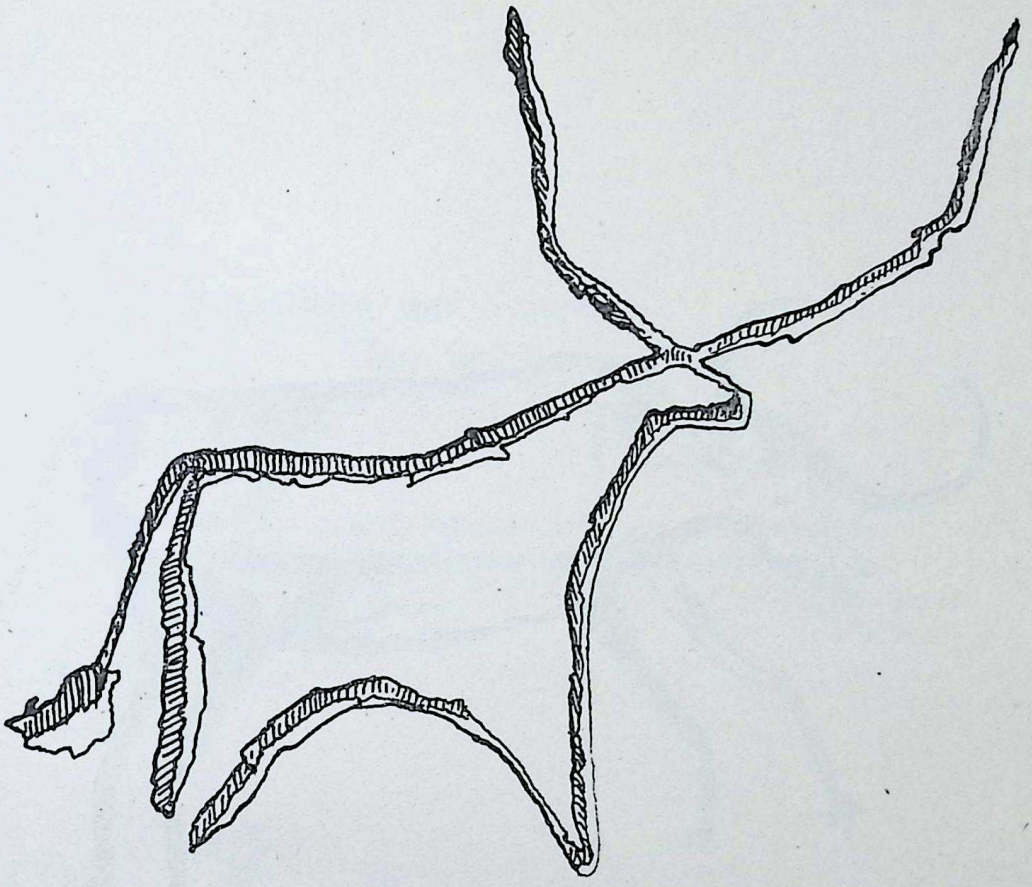
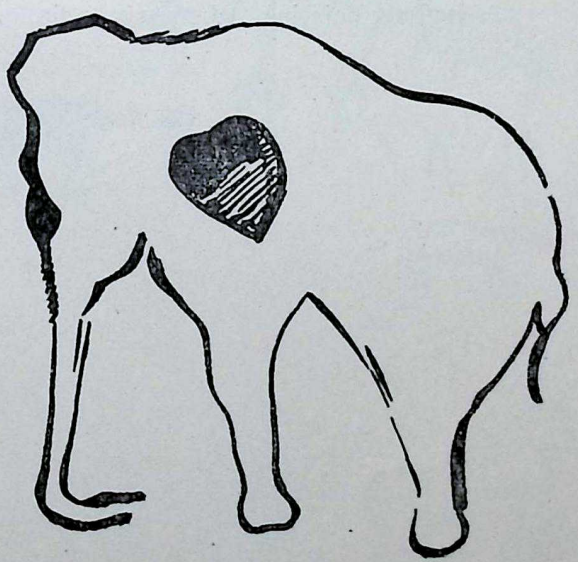


80. Ox with long horns, engraved drawing, Bardai, Sahara.



81. Elephant with heart painted in pindal, Oviedo, Spain.

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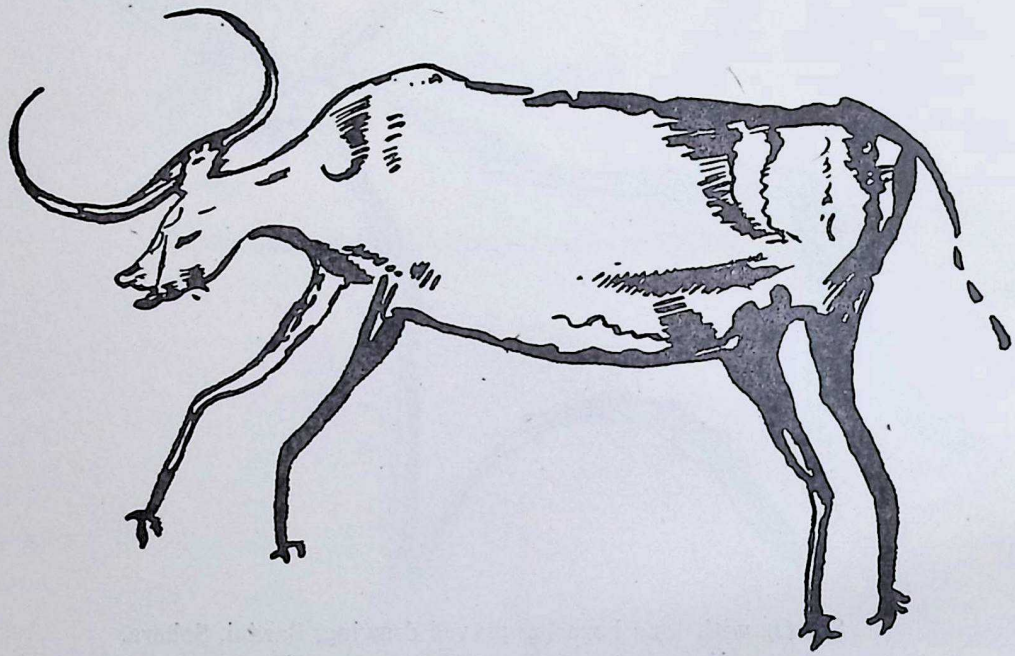

82. Buffalo, painting, Adamgarh, India.

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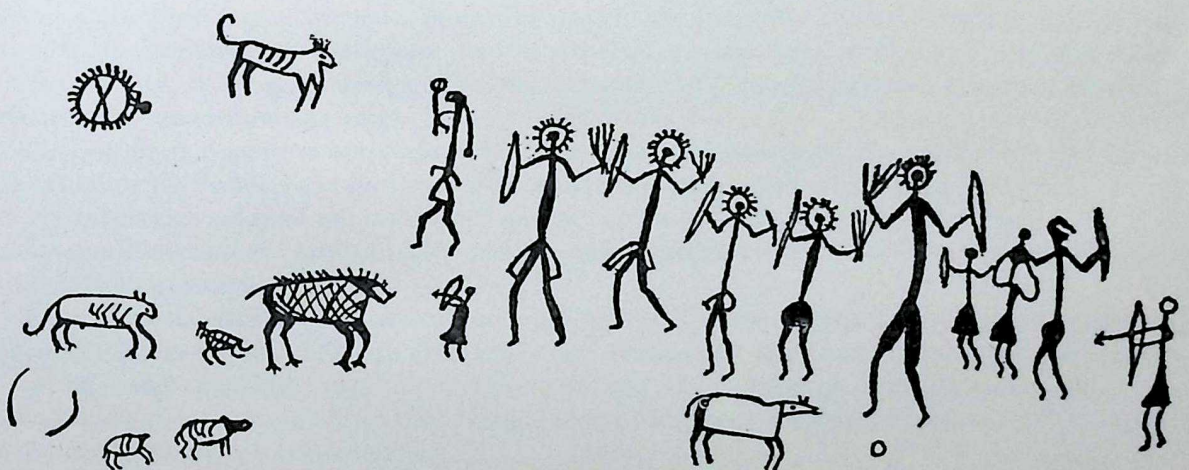
1

उपह्वरे गिरीणां संगथे चं नदीनाम् ।
धिया विप्रो अजायत ।।

—ऋग्वेद ८.६.२८

"In the caves of the mountains and at the confluences of the rivers 'Indra' came to existence after our inspiration."

—*Rgveda 8.6.28*
(c 1500 BC)



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PROBLEM AND METHODOLOGY

Problem

Paintings and engravings drawn by Stone Age man on bare rock surface in naturally formed caves and shelters are the earliest written documents of man. Written in the universal language of drawing, these documents unveil to us the inner world (thoughts and beliefs) and the aesthetic development of prehistoric social groups and provide us with information about their society, religion and ritual, their material culture, technology and economy and contemporary fauna and flora.

In the absence of skeletal remains, paintings and other artistic creations are sometimes the only evidence of the past existence of certain species of animals which have since become extinct. The repeated use of rock surface for paintings in different colours and styles testifies to the long presence of man in a region.

The first rock paintings in India were discovered in 1867-68 by Archibald Carlleyle at Sohagighat, near Mirzapur in Uttar Pradesh. What is even more significant is that at this early date Carlleyle firmly believed that the paintings were executed by Stone Age people whose cultural and physical remains he had excavated on the floors of the same shelters. He was probably the first person anywhere in the world to realise the antiquity of rock paintings. Since then many other workers have discovered paintings, and sometimes carvings and engravings, in different parts of the country.

Today, there are nearly 150 rock shelter sites containing paintings in India. Most of these sites have been discovered by amateurs. Professional archaeologists have almost completely neglected this field of Indian archaeology. It is very unfortunate that in spite of Carlleyle's remarkable early discoveries of rock paintings and his precocious realisation of their prehistoricity the study of rock art in India has made inadequate progress.

Though many sites have been discovered, few have been systematically investigated and published. Only prominently visible paintings from selected shelters at a few sites have been published. There has been no exhaustive study of the rock art of any site so far. Often paintings were drawn by freehand sketching with no thought given to differences in size. I started the study of the rock art of Bhimbetka against this background.

There are well over 600 shelters on seven hills in the Bhimbetka region. A number of paintings in individual shelters on these hills are artistically very attractive. It would therefore have been easy to be carried away by these more appealing paintings and confine my study to them. But I chose to restrict my work to a single hill so that I could copy and record all the paintings, however fragmentary or ordinary looking, in a limited area.

The present study is therefore the first comprehensive and exhaustive study of rock art at a single site in India. Its main aim is to present an accurate and complete record and detailed thematic and stylistic analysis of the rock art of Bhimbetka. I have refrained from broad generalisations about the nature and motivation of rock art and from employing the abstract and incomprehensible jargon currently fashionable in art studies.

Methodology

The most common method employed by Indian scholars in preparing copies of rock paintings is freehand sketching. The only merit of this method is that it produces quick results. But copies made

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this way can never be completely accurate and faithful and are therefore unsuitable for a scientific study. Such reproductions do not tell us the actual size of the figure nor the exact scale of reduction or enlargement.

A line drawing made in this way also cannot do justice to a coloured figure. I have applied this method for recording a few drawings of cavaliers and soldiers only, which have been found drawn repeatedly in a schematic style. Such sketched figures are utilised as shorthand signs in writing a general description of a painted shelter. Since the main focus of the present study was on prehistoric drawings, sketches of cavaliers and soldiers, all of which fall in the historic period, are treated as secondary. Nevertheless, well preserved drawings of horsemen, elephant riders and soldiers are drawn faithfully in the same way as prehistoric paintings.

Freehand sketching has also been applied for drawing a rough outline of the shelters to locate and describe the painted figures in their natural situation. As only the description of shelters and location of main compositions was written at the actual site of the shelter, these outlines helped in writing the detailed description of the paintings at Poona. Finally, I have applied the sketch method to make section drawings of the shelters. These section drawings, which only give a broad idea of the general shape of the shelters, are given at the beginning of the description of each shelter. It would have been too time consuming and not worth the labour to draw sections of all the shelters to scale.

The second common method scholars use for recording rock art is photography. A photocopy of an object or document is treated as quite trustworthy. The monumental work of Leroi-Gourhan (1968) on the cave art of southwestern Europe is based mainly on coloured photographic reproductions of the paintings. The use of the special technique of extra close-up, ultra-violet and infra-red photography has enabled Marshack (1975:64-89) to formulate a new theory of the motivation of cave art.

There is little controversy about the antiquity and authenticity of the prehistoric paintings of southwestern Europe, but the motivation of the paintings has been the subject of discussion. All drawings in known caves in Europe have been faithfully copied by the direct tracing method. In such a situation photography can help further analysis of the drawings.

But in India, where the study of rock painting is in its infancy, photography is not a complete and satisfactory method. Photographic reproductions of paintings are handicapped by several factors. The paintings are located on the walls and ceilings of shelters. Sometimes they are situated at considerable heights and on concave, convex and uneven surfaces. Photography cannot fully eliminate the errors coming in with perspective and foreshortening. Many of the paintings are faded in varying degrees because of their long age and exposure to natural agencies. Such paintings cannot be satisfactorily reproduced by photography.

Thirdly, photography is not able to avoid the scratchings and writings of vandals on the paintings. Finally, different kinds of films, different exposures and different lighting conditions (including artificial light) produce pictures with markedly different colour tones.[1]

Yet another method for reproducing Indian rock paintings has been used by Brooks (1975:92-97). The method in brief is as follows: Brooks first prepares a colour transparency of the original painting and makes a line drawing from this by projecting the transparency on paper. After filling the drawing (or the background if the drawing is white) in a darker tone he prepares a fresh transparency by superimposing the projection of the earlier transparency on the coloured drawing.

As a result of this method the difference between the colours of the original painting and the reproduction is even more accentuated than in reproductions by the photographic method. By colouring a drawing in a darker tone it is made to look artificially brighter than the original. The same is true of the background. Besides, one particular drawing is given prominence while the rest are left untreated.

Schoonrad Murray (1965: 392-94, 1968: 315-16) has also drawn attention to the distortions introduced in the reproductions of paintings from photographs. I have discussed elsewhere in detail the comparative merits of the different methods of preparing copies of rock paintings (Mathpal, 1978a).

The method for preparing copies of rock paintings for the present study is given below. The figure on the rock surface was first traced on transparent paper or a thin polythene sheet. The back of

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the tracing paper was then rubbed with a lead pencil to serve as carbon paper. The traced drawing was then transferred to drawing paper. The figure on drawing paper was carefully compared with the original painting on the rock surface to eliminate errors caused in tracing because of the uneven and rough surface of the rock. The drawing was then coloured on the spot by continually observing the tones and shades of the original. The natural background of the painting was also reproduced in the same way.

This process was not found practical where paintings were located at considerable heights or where they were much faded and only vaguely visible. In such instances the figures were drawn by taking measurements and where necessary on a reduced scale. To make the drawings visible the surface of the rock was moistened with water.

In instances where the uneven surface of the rock did not permit accurate tracing of the painting the irregularity of rock surface was ignored and the surface treated as on paper. In reproducing big scenes, figures which look clumsy and deformed from a particular angle because of foreshortening and perspective were drawn according to their measurements and not as visible from a certain angle. Reduction in size has mostly been done to one-third of the original, and in some instances to half, two-thirds, two-fifths, one-fourth, one-fifth or one-sixth of the original. The criterion for deciding the scale of reduction was the size of the original painting. All the superimpositions and variations of colour tones in figures have been carefully recorded.

The tracing method applied by me to reproduce the rock paintings of Bhimbetka is not new. Nearly all the art of the Ice Age as well as the later period in Europe and Africa has been reproduced by this method (Cooke, 1961:61-65, Vinicombe, 1966:559-60). In India too direct tracing method has been employed by J Cockburn, Manoranjan Ghosh and DH Gordon.

A total of 6214 figures from Bhimbetka hill have been copied in different compositions on 400 sheets. These figures have been described in detail according to their exact location in each shelter, starting from left corner to right and from top to bottom. As many of these paintings are damaged and faded by natural agencies and are vandalised by ignorant sightseers it is essential to have a factual record of them for posterity. With this aim in mind was so much energy and time expended in preparing accurate copies of all the paintings.

The paintings have been analysed under seven major categories:

1. Figures, 2. Scenes, 3. Mythology, 4. Material Culture, 5. Nature, 6. Decoration, and 7. Miscellaneous. Figures (category 1) are further classified into two groups: Human and Non-Human. Each figure is studied according to its colour, style, technique, phase and shelter. The same treatment has been adopted for figures in the other six categories.

Description and analysis of figures thus constitute the main body of the thesis. The aesthetic aspect of the paintings is considered later. Next the technology employed in the creation of the paintings is sought to be traced. Finally, chronological sequence, comparative evaluation, motivation behind the art activity and the problem of antiquity are examined. The study concludes with an appraisal of rock paintings as a source of aesthetic and socioeconomic history.

This study is based mainly on firsthand data collected from Bhimbetka over a period of six months spread over four seasons between December 1973 and February 1977. To establish a chronology on a wide and sound basis and to evaluate the art of Bhimbetka against a broad background, I visited and examined nearly all the known sites of rock art within a radius of 100 kilometres of Bhimbetka. For the rest I depended on the publications of other workers in the field of rock art.

REFERENCES

1. Weakness of the photographic method is well illustrated with reference to the reproductions by various scholars of some well known European palaeolithic paintings. For example, the famous bison of Altamira occurs in

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raw sienna in Leroi-Gourhan, 1968, Pl. 15, in yellow ochre in Breuil and Bergerkirchner, 1961, Pl. 2, and in light green in Lommel, 1966, Pl. 3. The body colour of the animal in these publications appears as burnt umber, light red and brown respectively. Similarly, horses from Pech Merle have bluish green neck filling and body dots along with red spots in Leroi-Gourhan, 1968, Pl. 64, in Hooker's green with red spots on the body faded to raw sienna in Breuil and Bergerkirchner, 1961, Pl. 12 and in light purple with vaguely visible dots in red in Lommel, 1966, Pl. 2. In such a situation it is impossible for the reader to know the colour of the original.

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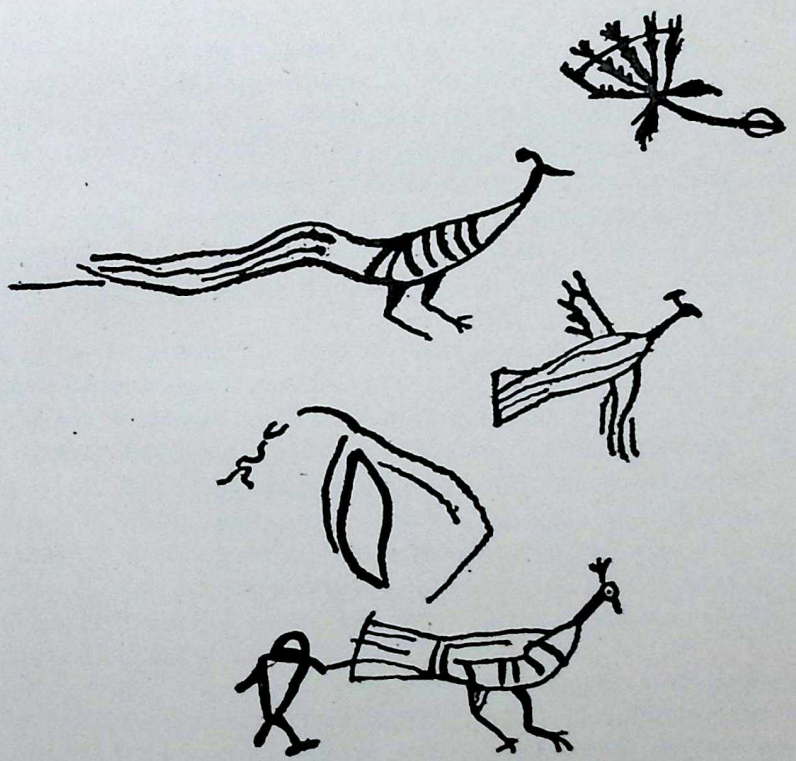
2

यद्वै प्रतिरूपं तच्छिल्पम् ।

—शतपथब्राह्मण ३.२.१.५

"The reproduced image is the art."

—Catapatha-Brāhmaṇa 3.2.1.5
(c 800 BC)



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HISTORY OF ROCK PAINTING RESEARCH

Rock Painting

A number of materials are now used as base or ground for painting. Paper and cloth (canvas) are most commonly preferred by modern painters. Silk cloth, leather, hardboard, plywood, glass, tin and synthetic products are other materials they use. Specially prepared walls also serve as a base for artistic expression. The choice of surface materials is thus very broad, and that for pigments almost limitless.

From the 16th to 19th centuries Indian artists of the Garhwal, Kangra, Basohli, Rajasthan, Deccan and Mughal schools used thick tinted paper, prepared by pasting two or more sheets together, and handmade water colours. European artists of the same period painted on canvas with self-prepared oil colours, and in the 19th century on paper with water colours.

From Persia to Japan Asian painters of the medieval period mainly painted on paper, palm leaf, birch bark, cloth and wood with water colours and ink. Before the advent of oil colour Gothic artists created figures with stained glass on tall and narrow windows of churches in southern Europe. After the establishment of Christianity occidental painters produced works mainly of tempera colour and mosaic.

Bhittichitra (wall painting) is the only surviving example of ancient Indian painting from the 1st to 10th centuries. These paintings have been found in the rock temples of Ellora, Badami, Bagh, Sittannavasal, Ajanta and Jogimara. Outside India such paintings have been found at Horyuji in Japan (Coomaraswamy, 1972:154), Tun Huang in China (Mukerjee, 1964:113), Miran (*ibid*:111) and Dandan Uiliq in Chinese Turkestan (Stein, 1901:34), Bamiyan in Afghanistan (Coomaraswamy, 1972:53), Sigiriya in Sri Lanka (Smith, 1911:295-98), Kyanzittha and Kondawgyi in Burma (Coomaraswamy, 1972:170) and Vat Rat Burana, Vat Mahathat at Ayuthya and in the cave of Silpa at Yala in Thailand (Groslier, 1962:214-19). Wall paintings found in the last two countries are of comparatively late dates (10th to 16th centuries).[1] In India, the paintings of caves IX and X at Ajanta (Coomaraswamy, 1972:39) and Jogimara (Smith, 1911:273-74) go back to before the Kusana period (c 80 BC-2nd century AD).

The technique of wall painting in ancient India was very well developed. *Chitrasutram* (Jha, 1959:433-75) in *Vishnudharmottarapuranam* (XL:1-9) and *Manasollasa* (1-3:132-40) of King Someswara (Shrigondekar, 1939:13-14) reveal the preparation of ground and colours of this technique in detail. Literary works like *Uttararamacharita* (Kane, 1962:10-21), *Kadambari* (Kale, 1968:282), *Raghuvamsa* (Nandargikar, 1971:434, 37, 500), *Meghaduta* (Kale, 1965:109), *Mahavamsa* (Smith, 1911:272), *Ummaga Jataka* (Coomaraswamy, 1972:40), *Vinaya Pithak* (Brown, 1917:20) and *Ramayana* of Valmiki (Vyas, 1967:191-92) refer frequently to wall paintings on artificially prepared ground. The tradition of wall painting as decoration for palaces, temples and tombs goes back to 600 BC in China (White, 1940:7-8) and Etruria (Italy) (Mansuelli, 1966:77-81), to 1600 BC in Minoan Crete and Greece (Matz, 1962:111-25) and to 3000 BC in the old kingdom of Egypt (Capart, 1942:80-119).

When man lived in caves he painted on bare rock surfaces with simple earth colours. The antiquity of such rock paintings goes back some 30,000 years.[2] The oldest known rock paintings found in southwestern Europe are sometimes located far from the opening of the caves.[3] At Niaux in the Dordogne in France the painting nearest to the cave mouth is 550 yards away, and some are as far as 1200 yards (Clark, 1961:38). Mesolithic[4] and later paintings are on the other hand found generally on the ceilings and walls of the semi-open rock shelters.

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These paintings were drawn without any preparation of ground, not even the application of a colour wash.[5] Artists generally chose plain surfaces of ceilings and walls, but sometimes, when surface irregularities could not be avoided, they were intelligently[6] incorporated in the composition to show various aspects of the body: bosses for shoulders and buttocks, stalagmitic columns for legs and drip marks and holes for wounds (*ibid*).

To make pigments rock painters used mineral colours,[7] probably mixing them with marrow (Burkitt, 1923:178-80), fat[8] (Cockburn, 1883:59), white of egg (Graziosi, 1960:120) or water and a slightly sticky substance such as diluted blood, melted honey, albumen or vegetable juice[9] (Bandi, 1961:76). According to Breuil and Lantier (1965:176) "the ochre was scraped or ground into a powder, pounded with a pestle in cups, then transferred to saucers or hollow bones and mixed with fat or some other fixative, or as the case required it might be applied by blowing either by the mouth or through a tube." It might also be laid on with fingers (Graziosi, 1960:120) or with a fibrous brush while the outline was drawn with brushes made from the hair of animals (Burkitt, 1923:180).

With the exception of the polychrome drawings of southwestern Europe, rock paintings are mostly executed in flatwash and line without showing light and shade. Usually certain parts of caves and shelters were preferred by painters. Later artists painted on existing paintings without removing them, thus producing several layers of paintings. Sometimes these layers are so mixed as to make it virtually impossible to disentangle them.

Even the oldest known examples of paintings are mature works showing the artists as first rate recorders of the appearance and behaviour of the large animals (Newton, 1967:27). We do not yet know the earlier stages in the evolution of art. It is therefore reasonable to imagine that there was a long tradition of artistic expression on perishable organic materials such as skin, bark cloth, wood, before the first picture appeared on the wall or ceiling in a dark cave (Ucko and Rosenfeld, 1967:76).

Unlike the artist of historical times the prehistoric artist was not bound by conventional restrictions of space. There is no indication of ground line with figures in prehistoric rock paintings. Yet the painted figures do not create an impression of floating in the air.

The Upper Palaeolithic cave paintings of animals like bison, bull, mammoth, rhinoceros, horse, ibex, reindeer and boar are characterised by naturalism, virility and motion. In contrast the human figure is shown very scantily and in a suggestive style, using only a few lines. Mesolithic drawings are generally dominated by hunting scenes.[10] From Rose Cottage Cave near Lady Brand in South Africa, Breuil (1945:353-55) has recorded marine animals. C Van Riet Lowe (1947:41-45) also mentions sea animals painted on rocks in the interior of South Africa. Both animal and human figures are painted with equal skill. The size of the figures in the Mesolithic paintings is smaller than that in the Upper Palaeolithic.[11]

The main subject of prehistoric rock paintings is game animals and their hunters. Besides, they also depict social, religious and cultural activities of contemporary social groups. Drawings of the post-Mesolithic period generally show domesticated animals, chariots and bullock carts, men riding elephants and horses or engaged in fighting and other activities.

Nearly a hundred sites containing Ice Age paintings and another 68 yielding portable art objects (Art Mobilier) are known from southern Europe (Marshack, 1975:70-71). Rock paintings in Africa are recorded from the Republic of South Africa (Transvaal, Orange Free State, Cave Province), Namibia, Lesotho, Zambia, Zimbabwe and Tanzania. In the north all "the mountainous regions of the Sahara contain rock engravings or paintings—often both together—and today, although an inventory of them has not yet been completed, we know of more than 30,000 engravings, in the Tassili alone there are more than 15,000" (Lhote, 1961:103).

In India the major concentration of rock painting sites is in the Vindhya and Kaimur Hills. Some 150 sites of rock art have so far been recorded. Another large area of rock art is Australia. Though both paintings and engravings are found very widely, in the main paintings are common in the north and engravings in the south.

Apart from these rich art regions, a few examples of rock art are recorded from the Alps (Anati,

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1958:30-39), Scandinavia (Lommel, 1966:22), Siberia (*ibid*:23), Oman (Petroleum Development Ltd, Oman, 1974), North America (Willcox, 1973:27-31), South America (Lommel, 1966:24), North Tonking in Indo-China (Brodrick, 1948:36), New Guinea and the Fiji Islands (*ibid*: 36) ranging from the Stone Ages to the historical period.

The expression of artistic urge in man has in no place or time been hindered by poverty of art material or unfavourable environment. In his long career as artist man has utilised every material which could be used to create a work of art. It also needs to be mentioned that as sculptor too man has proved himself equally capable from the very beginning of his artistic career. Indeed, new evidence increasingly suggests that man's artistic activity is as old as man himself. Recently Alexander Marshack (1975:85) has drawn attention to an ox rib, engraved with parallel arches and discovered by Francois Bordes in a cave in the Dordogne at a level tens of thousands of years earlier than Neanderthal man and more than 200,000 years earlier than Cromagnon man.

In Africa hematite nodules found on the living floor of Chellean I Phase at Olduvai Gorge were believed by the late LSB Leakey to have been intentionally brought to the site. Thus man's love for colour, and indirectly the tradition of painting and drawing, may be said to be as old as mankind itself.

Discovery of Rock Painting

In literature on prehistoric art the earliest discovery is always associated with Altamira in Spain, even though this is not factually correct (see pp. 12-13). The story, however, is worth retelling. On a summer day in 1879, Maria, daughter of Marcelino de Sautuola, was playing by the side of her father who was excavating in the cave of Altamira in the Cantabrian mountain of Spain. Entering the dark inner recesses of the cave in the lamplight she saw something frightening on the ceiling. Crying "Papa mira toros pintadis," Maria ran out to her father. "Bulls in the cave?" Sautuola exclaimed and followed her into the inner part of the cave. On the ceiling he saw a polychrome painting of bison. A child of five years thus accidentally brought to light the colourful art of the Ice Age.

Sautuola was the first man to claim the paintings to be Palaeolithic. But at the Congress of Anthropology and Prehistoric Archaeology held at Lisbon in 1880, the Altamira paintings were dismissed as forgeries. "Many said that Sautuola was an impostor and a fraud and that he had hired an artist from Madrid to do the paintings. Others said soldiers with nothing better to do had done them when hiding in the cave" (Daniel, 1962:53).

Meanwhile, drawings were discovered on the wall of cave Chabot in the Ardeche. In 1895, paintings and engravings were seen in the cave of La Mouthe, near Les Eyzies in the Dordogne by E Riviere. The following year engraved animal drawings were recorded from the cave of Pair-non-Pair on the right bank of the Dordogne, not far from Bourg-Sur-Gironde. These latter drawings were found partially covered by undisturbed thick Palaeolithic deposits.

With the collaboration of L Capitan and D Peyrony H Breuil discovered the caves of Les Combarelles and Font-de-Gaume, both near Les Eyzies, in the year 1901. The similarity between the paintings of Font-de-Gaume and those of Altamira could convert Emile Cartailhac, the doyen of French prehistorians of that period, in favour of a long antiquity of cave art. Engravings of Bernifal and Teyjat in the Dordogne were brought to light by Peyrony in 1903.

In the same year J Carbre Aguilo, a photographer, chanced to see paintings on rocks at Calapata in eastern Spain. But he did not realise the importance of his discovery, and Breuil brought these Lavantine paintings before the world in 1907. Paintings at El Castillo, Covalanas, La Haza and Niaux were discovered in 1906. In 1912, H Obermaier and P Wernert visited the cave of La Pasiega, close to Castillo. The famous cave of Les Trois Freres and another, Tuc d'Audoubert, both near Montesquieu-Avantes in Ariege, were discovered by Count Begouen and his sons between 1912 and 1914. The multicolour painted cave of Lascaux was unknown up to 1940. It attracted visitors in very large numbers for more than two decades until it was sealed in 1963 for the safety of its paintings.

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The last cave to come to light from the Franco-Cantabrian region was Rouffignac in the Dordogne. It was discovered in 1956. Among the painting sites of Spanish Levant, Cogul was recorded as early as 1908, Alpera in 1910, Minateda in 1914, Morella la Vella and 15 rock shelters of Valltorta gorge in 1917.

In Italy Ramanelli, the first cave with Ice Age engravings, was discovered in 1904. It was close to Castro Marnio in Apulia. The next cave was found in 1949 on the island of Levanzo. Recently more caves with paintings and engravings have come to light from the region of Ribadesella in Spain (Berenguer, 1973:104-65).

Though the first Ice Age painting was discovered in 1879, engraved drawings on bone, antlers and on rock surfaces were recorded earlier. Around 1840, a drawing of deer on a bone was seen in the cave of Chaffaud near Savigne (Vienne) by Brouillet (Graziosi, 1960:15) and "in 1847 officers of General Cavaignac's expedition against the Ksour tribes in the mountains of southern Oran chanced to come across large rock engravings at Thyout, Moghar and Tahtani" (Lhote, 1961:99) in North Africa.

The first work on rock art of Africa was published by GBM Flamand in 1921 (Alimen, 1957:359). L Frobenius and H Obermaier studied styles and techniques of Saharan engravings in the year 1925. Rock painting sites of southern Maghreb and Tunisia, discovered by Gardel, were studied and published by H Breuil, Durand and Lavauden in 1926. The list of other scholars who have taken interest in the study of African rock art is too long to be enumerated.

In 1954 Breuil and H Lhote published detaild studies of the rock paintings of Tassili n'Ajjer based on the material collected by Brenans (*ibid*:367). Rock engravings of the Nubian and Libyan deserts were studied by G Schweinforth in 1912, J de Morgan in 1926 and Breuil in 1928 (*ibid*:371). Between 1930 and 1935 several scholars brought to light rock drawings in Egypt and Libya. In 1938 HA Winkler made an extensive study of these engravings. Painted grottoes were also discovered in Abyssinia, Sudan, Angola and Tanzania by Breuil, H de Monfried and F de Zeltner.

The richest zone of African rock art is South Africa. The earliest note on southern Rhodesian rock paintings was published by AJC Molyneux in 1899 (Neville, 1949:59). More rock paintings from the same area were recorded by F Eyles, FWG Brown, F White, FP Mennell, EC Chubb and AE Zeally between 1899 and 1912. In 1912 RN Hall, L Frobenius and L Cripps made copies of rock paintings from the same area. Mrs Goodall and Miss D Bleek have made valuable collections of South African rock paintings. In 1927 MC Burkitt visited southern Rhodesia and recorded paintings. P de Carvalha reported naturalistic paintings from Serra Vumba in Mozambique in 1952. Since 1945 every issue of the *South African Archaeological Bulletin* has carried information of new rock art sites in Africa. E Holm (1961:153-203) has made a comprehensive analysis of the rock art of South Africa.

In 1946 H Coate made an intensive study of these paintings by photographing, sketching and measuring as well as by recording myths and interpretations from aborigines in their languages (*ibid*:2). In 1947 Coate rediscovered the caves noticed by Grey in 1838. The first original report on the existence of Giro giro micro figures in rock paintings in North Kimberley was given by J Bradshaw in 1892. G Hill also discovered the same type of miniature paintings in 1910.

More rock paintings from North Kimberley and central North Australia were reported by EA Worms in 1955. In recent years the Australian Institute of Aboriginal Studies has shown keen interest in locating rock art sites and recording paintings (Mulvaney, 1975:263). Archaeological discoveries at Mungo and Miriwun and in Kenniff, Clogg's and Koonalda caves have made it possible to postulate a long age for Stone Age man and his art in Australia.

Discovery of Rock Painting in India

Twelve years before the discovery of Altamira Archibald Carlleyle discovered paintings in the caves and rock shelters at Sohagighat in Mirzapur district of the present state of Uttar Pradesh. What is even more significant is that Carlleyle had claimed Stone Age antiquity for these paintings. In his notes he wrote: "Lying along with the small implements in the undisturbed soil of the cave floors,

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pieces of a heavy red mineral colouring matter called *geru* were frequently found, rubbed down on one or more facets, as if for making paint—this geru being evidently a partially decomposed haematite (iron peroxide).

"On the uneven sides or walls and roofs of many of the caves or rock shelters there were rock paintings apparently of various ages, though all evidently of great age, done in red colour called geru. Some of these rude paintings appeared to illustrate in a very stiff and archaic manner scenes in the life of the ancient stone chippers; others represent animals or hunts of animals by men with bows and arrows, spears and hatchets.

"With regard to the probable age of these stone implements I may mention that I never found even a single ground or polished implement, not a single ground ring-stone or hammer-stone in the soil of the floors of any of the many caves or rock shelters I examined" (Smith, 1906:187).

It is thus very clear that the earliest discovery of rock paintings of the Stone Age was made in India.

Unfortunately, Carlleyle did not publish an account of the great discoveries he made in this area in 1867-68 and in latter years. J Cockburn (1899:89) rightly commented that Carlleyle's knowledge died with him. Fortunately, Carlleyle had placed some of his notes with a friend, the Reverend Reginald Gatty, and these were published later by VA Smith. They constitute our only source of information for his discovery of rock paintings.

The first scientific article on Indian rock paintings was published by Cockburn in 1883. In 1881 Cockburn had found fossilised rhinoceros bones in the valley of the Ken river in the Mirzapur region as well as a painting of a rhinoceros hunted by three men in a shelter near Ronp village. At that time Cockburn identified the animal as a boar, mainly because he thought the animal's horn a tusk planted on its snout. Soon afterwards he saw another painting of a rhinoceros hunt along with natural drawings of sambar in Harni-Harna cave and drawings of boars in other caves nearby. After the discovery of these drawings Cockburn corrected his earlier erroneous identification of the rhinoceros.

In 1883 he found a well-preserved drawing of a rhinoceros hunt in Ghormangar shelter near Bijaygarh fort southeast from Robertsganj in Mirzapur district. Although fully aware that the spears in the painting at Ghormangar appeared tipped with stone tools Cockburn refused to date the painting earlier than 300 years on the ground that the Mughal Emperor Babar had found rhinoceros common in that area in 1529. In 1899 Cockburn published an account of all his discoveries and he compared the drawings with those found in Australia, South Africa, North America and South America (Cockburn, 1899:91).

The earliest discovery of rock carvings was made by F Fawcett (1901:409-21) in the cave of Edakal in Kozhikode district of Kerala. A few years later a pictorial description of the rock paintings in Banda district was published by CA Silberrad (1907:567-70). CW Anderson (1918:298-306) discovered a painted shelter at Singanpur in Raigarh district in Madhya Pradesh. He visited the site four times between 1910 and 1914.

On his last visit he persuaded Percy Brown, principal of Calcutta Arts College and an authority on ancient Indian art, to accompany him. Percy Brown was the first art expert to include prehistoric rock art in the study of Indian art (Brown, 1917:14-41). Rock bruisings were first discovered by Hubert Knox in the eighties of the last century in Bellary district of present-day Karnataka (Foote, 1916:87-89). More rock bruisings were found later by FR Allchin (1963:161), A Sundara (1974:21-32) and K Paddayya (1968:294-98) from the same area as well as from Gulbarga district.

The Adamgarh group of painted rock shelters near Hoshangabad was brought to light by Manoranjan Ghosh (1932). He also made a study of the paintings of Mirzapur and Raigarh. The first examples of rock engravings were discovered in 1933 by KP Jayaswal (1933:58-60) in a rock shelter at Vikramkhol in Sambalpur district of Orissa. Later, engravings on boulders were recorded from the bank of the Indus, now in Pakistan (King, 1940:65-68), Kupgallu hill near Bellary and Gotgiri Betta ridge near Bangalore (Gordon, 1958:116) both in Karnataka.

The rock paintings of Pachmarhi in the Mahadeo Hills were studied by DH Gordon. He wrote

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several articles in Indian and foreign journals (Gordon, n.d.),[12] and has summarised his views on Indian rock art in his book *The Prehistoric Background of Indian Culture* (Gordon, 1958:98-117).

VS Wakankar has probably made the most important contribution to the study of Indian rock art. He has discovered several hundred painted shelters mainly in Central India, attempted a broad survey of the rock paintings of the whole country and prepared a chronology for the paintings based on the content, style and superimposition (Wakankar, 1973a:295-353). The most notable of his discoveries is Bhimbetka, which has the largest concentration of rock paintings in India. A comprehensive study of prehistoric art has been published by Jagadish Gupta (1967) in Hindi. RK Varma (1964), SK Pandey (1969), Bridget Allchin (1958:153-55) and J Jacobson (1970) have also contributed to the discovery of rock art.

In recent years Shankar Tiwari of Bhopal had discovered many art sites around Bhopal. Erwin Neumayer, an amateur enthusiast from Austria, is concentrating on the analysis of the cultural contents of Central Indian rock paintings. In December 1976 Neumayer and I discovered a new group of ten painted shelters on Patani ki Pahari hill near Bari on Bhopal-Bareli road, some 110 kilometres southeast of Bhopal (Mathpal, 1976d:23-28).

Principal Rock Painting Sites of India[13]

Over a thousand rock shelters containing paintings situated in more than 150 sites are now known in India. Gupta (1967:59-61) has divided them into 19 major areas as follows:

1. Mirzapur, 2. Raigarh, 3. Pachmarhi, 4. Hoshangabad, 5. Bhopal, 6. Raisen, 7. Rewa-Panna-Chhatarpur, 8. Banda, 9. Katni, 10. Sagar, 11. Narsimhapur, 12. Bastar, 13. Gwalior, 14. Chambal, 15. Bihar, 16. Orissa, 17. North-West (now in Pakistan), 18. Hyderabad-Raichur and 19. Extreme South.

Wakankar (1973a:12-19) has classified these shelters into the following 36 regions:

1. Ahraura, 2. Varanasi, 3. Robertsganj. 4. Mirzapur, 5. Bhainsaur-Hanmana, 6. Rewa-Banda, 7. Ramgad (Sarguja), 8. Sagar, 9. Bhopal, 10. Raisen, 11. Narsinghgarh, 12. Gwalior, 13. Tikla, 14. Agra, 15. Bhanpura, 16. Rampura, 17. Singauli, 18. Jawad, 19. Kota-Jhalawad, 20. Abu, 21. Bhimbetka, 22. Bhojpur, 23. Shahpurghat, 24. Hoshangabad, 25. Seoni-Malwa, 26. Pachmarhi, 27. Jabalpur-Katni, 28. Raigarh, 29. Bastar, 30. Orissa, 31. Badami, 32. Benakal, 33. Bellary, 34. Edakal, 35. Kurnool-Betamcherla and 36. Shorapur.

Several of these regions can be grouped into a single area. For example, Wakankar has divided Mirzapur into four regions and the Chambal Valley into five regions. Similarly he divided the Hyderabad-Raichur zone into four regions. He separated Bhimbetka from Raisen and classified the rock shelter sites of Central India into six regions. But in another publication in the same year (Wakankar, 1973b:43-44) he divided the rock shelters into 33 regions, dropping Hoshangabad (Adamgarh), Kurnool-Betamcherla and Shorapur.

Whichever way one groups the painted rock shelters, one thing is clear: Central India is the richest zone of prehistoric rock art. Ninety per cent of the rock shelters are situated in the Vindhya, Mahadeo and Kaimur Hills. These hills are formed of sandstone, which readily weathers to form rock shelters and caves. They are thickly forested and were ecologically ideal for occupation by hunters and gatherers. They were used as habitation in the Stone Age and even later. Inside these shelters, on walls and ceilings, artists painted their favourite animals, men and demons, scenes of daily life and hunting and fighting.

Below is brief description of the sites and the paintings found on them.[14]

(1) *Raigarh*: The area of rock shelters is situated around Raigarh city (21.55N 83.22E) in Raigarh district in Madhya Pradesh. The two main sites are Singanpur and Kabra Pahar. Singanpur was first referred to by Percy Brown in 1917 (Brown, 1917:14) and later by Anderson (1918:298-306). Kabra Pahar was brought to light by Gordon (n.d.:6-12).

Singanpur (22.00N 83.18E) is a village situated at the foot of the Chawardhal range, five kilometres northwest of Naharpali, a station on Southeastern Railway. The rock shelter overlooks the village

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and is visible from the railway station. Triangular in shape, it is 18 metres at the entrance (Ghosh, 1932:10). Drawings are found on both walls of the shelter, but the figures on the western wall are smaller and at no great height while those on the eastern wall are not easily accessible. Mainly tiger, deer and apemen (?) are painted in dark red, orange and purple.

Kabra Pahar (21.50N 83.27E) is 16 kilometres south of Raigarh near the village of Bhajarapali. The rock shelter is formed by a tall boulder inclined at an angle. This has protected the paintings from rain and wind. Drawings occur three or six metres from the ground and comprise stylised human and animal figures and a few signs. "A most curious item in the Kabra Pahar shelter is a design which appears to have been made by spreading paint over netting placed against the rock, thus forming a stencil. This shows as a red ground with an elaborate reticulated pattern where the white surface of the rock has remained untouched" (Gordon, n.d.:12). Gordon (*ibid*:6) also recorded a few more rock shelters at Khairpur, Karamagar and Nawagarh near Kabra Pahar, but these have not yet been investigated.

(2) *Pachmarhi*: Rock shelters, locally known as *putari lain*, are in and around Pachmarhi (22.30N 78.25E) in the Mahadeo Hills. The place is accessible by road and 51 kilometres south of Piparia, a station on Central Railway. The literal meaning of Pachmarhi is five huts which are believed to have been used by the Pandavas in their exile. Laskaria Khoh (bazaar cave) is adjacent to the bus station. Pictures are present only on the right wall of the cave. Mythical animals, deer, boars, goats, hunters and musicians, executed in white pigment with red outlines, were recorded by Gupta (1967:75).

The next painted shelter is Nimbubhoj, close to Laskaria Khoh. We find here red and white paintings of the historic period, showing soldiers armed with bows and arrows and swords and shields. The third centre of paintings is Imlikhoh, situated on the way to the Fairy Pool. Here in two caves there are black figures superimposed on white drawings bordered by red lines. They include a very natural bull hunt, leaping animals and soldiers engaged in fighting.

The next important shelter, Maradeo, is on the road to Piparia, some three kilometres north of the bus station. A painting on the ceiling shows a tiger attacking a group of people. Animals goaded by hunters, women with water pots, men with musical drums and soldiers with bows and arrows are the main subjects of the paintings. Baniaberi is another shelter north of the bus station. The drawings inside this shelter show scenes of daily life like woodcutting, cattle goading, group dancing and performing rituals. The X-ray drawing of a pregnant cow testifies to knowledge of procreation on the part of the artists.

On Dhupgarh road near Reechgarh, there are two shelters on the hillock Monte Roza. Here we find numerous symbolic red and white drawings, sticklike human figures, warriors and scenes of tree worship. Dorothy Deep is next shelter, where an inscription in the old Nagari script of the 11th century is recorded (Gordon, n.d.:24). Masked human figures, supernatural warriors with bows, arrows and axes, flying chariots and geometric figures of animals are painted in cream and light purple colours.

Gordon (n.d.:28-32) has recorded a few other painted shelters, but some of them are very far from Pachmarhi and others not easily accessible. A new group of painted rock shelters between Tamia and Pachmarhi has been recorded by AP Khatri (1961:59). Subjects of paintings are running warriors, animals and birds.

(3) *Hoshangabad*: There are ten rock shelters with paintings at Adamgarh, three kilometres south of Hoshangabad on the Itarsi road. The paintings in rock shelter No 10 are in good condition. Figures are painted on the northeastern face. On top of the main wall there is a large drawing of a buffalo three metres long and 1.8 metres broad. It is drawn with double red lines and is next in size only to the buffalo drawing from Jaora. Two sambar in dark red overlap the buffalo. Below them is a shadowgraphic drawing of an elephant in raw sienna, which is again overlapped by two line drawings, the right recalling a giraffe and the left showing an unnaturally long-necked horse with a rider. Lower down to the right, is a drawing of a buffalo with incurved horns and thin legs in red pigment. Other drawings in the lower part of the wall are of archers.

In shelter No 9 there are drawings in white. A sambar with head raised is drawn on the ceiling. Shelter No 7 has a red line drawing, probably of a bull with a single ear, small raised tail and hindlegs

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similar to those of an elephant and forelegs like those of a crane. Shelter No 6 shows soldiers carrying heavy bows and arrows and wearing pointed hoods. Shelter No 4 has three types of drawings. The first is of sticklike figures showing riders goading animals. The second type is of decorated figures. Horses have large manes on their bent necks. The third type consists of realistic drawings showing soldiers with swords and leaflike shields. These paintings are in light red, burnt umber, choco and white.

(4) *Bhopal*: There are a number of painted shelters in and around Bhopal city (23.20N 73.25E), which have only briefly been mentioned in literature (Gupta, 1967: 81-83). The Guphamandir or Shivamandir shelters are in the north of the city. Shelter No 1, with a ceiling 30 metres long and three metres wide, contains figures of deer and decorative designs in light red. In shelter No 2, north of the first shelter, micrographic drawings of deer, humped bull, elephant, panther, dog, python and men are executed in emerald green, light red and orange. The uncommon figure of a python is shown with eight bends in its body. An archer is depicted aiming at its tail.

A small figure of a running elephant is painted below the python and to the right of the archer. Below these figures two hunters carry a pantherlike animal with forelegs tied to a pole which rests on the shoulders of the hunters. On the right side three hunters are shown chasing an antelope. Lower down to the right, eight fragmented figures are seen, one of them probably a hunter and another a dog. In another part of the shelter two men are shown wearing long apronlike garments. To the right of these figures one humped bull is seen facing a man. Further to the right the elegant figures of four does are noticed. Lower down to the left a stag is painted upside down. One more figure, probably of an antelope, is painted left of the stag.

On the hill of Manua Bhan ki Tekri there are 15 shelters, two of which preserve very old drawings in light red. In shelter No 8 the drawing of a wild buffalo is prominent. The animal faces to the left and its legs and flank are filled in colour wash and body decorated in zigzag brick pattern. Below its hindlegs, a sambar stag is drawn in somewhat stylised form with only a few rhythmic lines. To the right of it is a cowlike animal. Shelter No 15 contains a drawing of a humped bull of considerable size, with two large and extended horns. The figure, only partly visible, is one metre long from face to tail. A big cross adorns its belly. In the same shelter, to the right, there are five drawings of archers in comparatively good condition. Micrographic figures of four more men, one of whom has an antlered mask and heavy loincloth, are seen in the same shelter.

On Shyamala hill, behind the Regional College of Education, 17 painted shelters are recorded (Kathuria, 1975:52). The paintings show animals like the ox, boar, deer, monkey and dog and decorative designs, mainly in light red and brown, and sometimes also in white, yellow, yellow ochre and black. From another site—Bhadbhada—Gupta (1967:241, 57) has mentioned some stick-shaped human figures. At Dharampuri (near Bhopal) a scene of a buffalo hunt, other animals, men with bows and arrows and a chariot driver are recorded (Gupta, 1967:233, 68).

Wakankar has also brought to light seven painted shelters from Nayapura and nine shelters from Shahad Karar, the latter situated eight kilometres southsouthwest of Bhopal. The paintings of Shahad Karar show a nilgai hunt, *kanwar* men and flayed skins of animals (Wakankar, 1957:70, Jacobson, 1970:239-41). Wakankar (1970:16-17) has discovered some 60 painted shelters at Katra Vihar, 14 kilometres east of Narsinghgarh in Rajgarh district.

Other rock painting sites, which have come to light in this area in recent years, are Jaora, Chiklod, Kathutia, Bhaghraj Karar, Baghwani Karar and Jhiri, all situated in the valley of the Betwa. Of these Jaora (22.59N 77.29E) group of shelters, situated between the Sankud and Baghwani rivers in Goharganj tahsil of Raisen district, is noteworthy for its large number and variety of paintings (Tiwari, 1975:93). There are about a hundred shelters with figures of animals (elephant, rhinoceros, buffalo, lion, boar and sambar), hunters and dancers. Paintings showing battle scenes, marching soldiers, elephant riders, horse riders and charioteers belong to a later date.

The most spectacular figure is of a buffalo which measures 3.60 metres long and 1.95 metres high at shoulder and is the largest known animal figure in Indian rock art. It is painted in bichrome with a flat wash of white and with its outline and dot decoration in light red. A design in one shelter in dark red

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showing seven different decorative patterns enclosed by a row of water birds on two sides and fish and water plants on the third side is noteworthy because of its aesthetic appeal and early position in rock art chronology.

Five birds are shown in flight to the right side of the design. A little to the right, a white line drawing of a masked man on a decorated swing is very attractive. Three other compositions deserve mention. In one composition a masked hunter is returning after a successful hunt with a basket overflowing with deer, monkey, anteater, rat and fish on his back. In the second composition women are trapping rats, and in the third a wounded rhinoceros is chasing its hunter.

The Chiklod shelters are 46 kilometres southeast from Bhopal city (Tiwari, 1975:30-32). The paintings here are executed in light red and white and mainly show oxen, swamp deer, horses, horse riders and marching soldiers.

(5) *Raisen*: Excluding the rock shelters of Bhimbetka, Wakankar has recorded 283 painted shelters at 11 main sites in Raisen district. A few more shelters have been discovered by other explorers since 1973. Rock shelters known as Putli Karar are located near the village of Narwar on the Sagar-Bhopal road. The animals represented in paintings here include deer, nilgai, rhinoceros, buffalo, elephant, camel, horse, monkey, vulture and lizard. Two huts with peaked roofs, wild dogs attacking ruminants, a strange animal with boar and rhinoceros characteristics and flayed animal skins suspended from poles are unusual subjects. Pigments used are white, yellow, light red, dark red, blue and black (Gupta, 1967:83; Wakankar, 1973a:132 and Jacobson, 1970:197-239).

Kharwai, ten kilometres south of Raisen fort, has another concentration of paintings. One shelter here has a three-letter inscription in Asokan Brahmi engraved in the floor of the rock (Wakankar, 1961:61). Numerous wild animals, birds, masked human figures, kanwarman and horse riders are painted in these shelters.

The Department of Archaeology, University of Saugor (*IAR*, 1964:14) has explored the rock shelters of Ramchhajja (also known as Ramjharokha, Reechan nullah and Hathitol) near Raisen on the Bhopal-Raisen road. Many species of wild animals, drawn in line and sometimes filled with dots, are recorded from these shelters. Rhinoceros, a double-mouthed animal, and some unidentifiable animals with long thick bodies and hairy necks and tails are found in some paintings. Human figures engaged in different actions such as standing hand in hand, hunting animals, seated on animal backs and dancing are found in these shelters.

I have noticed two rows of small animals in the main Ramchhajja shelter and one row of seven deer (including two pregnant does) in another shelter. Of these one (second from right) has two fawns in her womb. In another drawing a bear, chital does and peacocks are moving together. Fifteen figures of vulturelike birds are recorded from another shelter. Stylised drawings of a humped bull and a dog and a black coloured drawing of a three-mouthed animal are other significant drawings. Eight kilometres south of Raisen, Jacobson (1970:194-96) has observed the rock shelters of Pengawa, where drawings in red and white pigments illustrate cattle, dancers, horse riders, swordsmen and spear carriers.

On the Nagori hillock near Sanchi more than a dozen rock shelters containing paintings are found. In one east facing shelter remnants of wall decorations and human figures are present. In another shelter, Ajanta style figures are seen against a dark red background. The subject of the figures seems to be a royal court scene. In a third shelter similar figures show probably royal copulation. Eight engraved figures of animals (tiger and ox), a flower and leaves are found in dotted lines on the horizontal face of a rock lying on a slope south of the main stupa. A beautiful figure, a metre long, of a woman carrying a child is incised in fine thin lines near these engravings.

Recently six painted shelters are recorded from the Bayan ki Pahari (22.45N 77.35E), 16 kilometres west of Budni near Hoshangabad (Mathpal, 1976d:23-28). In one shelter three drawings of fish are painted on the vertical face of a pinkish-coloured rock. Two fish are vertically drawn as if standing on their tail fins. The largest fish measures 1.16 metres long and 0.66 metre wide and the second, to the left, is 0.65 metre long and 0.25 metre wide. Faded impressions of animals (ox and boar) and designs are seen in the same shelter.

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In another shelter, two men are shown trapping a humped bull. In a third shelter, three animals, seemingly chital does, are painted one behind the other, their bodies decorated with maze pattern. A bird with long bill is drawn below the belly of the first hind. All these drawings are executed in light red. White is used in later drawings of marching soldiers.

The main subject of paintings at Patani ki Pahari (23.00N 78.05E) is hunting game. A drawing of a mythical boar is painted in light red and orange. A little higher up and to the right of the boar a masked hunter is shown eating a fishlike creature. Traces of drawings of horsemen are also seen in two shelters. In front of the northwest facing shelters there are remains of stone formations, stone platforms, stupalike circular structures and staircases (Mathpal, 1977c).

(6) *Sagar*: Five main sites of painted rock shelters are known in Sagar district. There are at least 12 painted shelters at Aabchand, 35 kilometres east of Sagar on the Sagar-Jabalpur road. Scenes of hunting, horse riding, battle, dance, music and many types of animals are executed in red, green and white pigments. A few engravings are also found here (Vedananda, 1960:70). In the Baroda forest area, 24 kilometres east of Sagar, six painted shelters are recorded on the bank of a small revulet named Gurar Dahar. The paintings mostly show hunting and fighting scenes. There is a figure of a man wearing a long angular tunic and an elongated cap, with dagger and shield in hand (*IAR*, 1965:16).

Elephant, tiger, horse, gaur, ox and goat are the main animals in these paintings. Colours used are white and light red. Sixteen rock shelters are found at Naryauli, Bhapel and Bilaghati. Naryauli, 22 kilometres west of Sagar, has three painted shelters. The shelter known as Sidha Baba ki Gupha is north of Naryauli village and that known as Bundela Baba ki Gupha is close to Baroda village, northeast of Naryauli.

The third rock shelter is in a hillock south of Naryauli. In this the main subject of paintings is fighters armed with spears, swords and shields and sometimes riding horses. From Sidha Baba shelter drawings of peacock, fish and scorpion are recorded (Pandey, 1973:35). In the rock shelters of Bhapel, five kilometres from Sagar on the Bhopal road, there are three righthand prints surrounded by square-shaped designs in one shelter and two other symbols in a shelter near the temple. In another shelter five men are shown on an elephant. Swamp deer and other animals are also present. Pandey (*ibid*: 37, 46, Pl. IIE) mentions an inscription from the fourth shelter. From Bilaghati shelter Wakankar (1973a:117) has recorded figures of men, animals and birds.

(7) *Rewa, Panna and Chhatarpur*: There are many caves and shelters in these three districts. The main centre of rock painting is Itar Pahar, 36 kilometres from Rewa town on the road to Sitapur and Manganj. In a radius of five kilometres there are ten shelters with paintings. Of these Nos 1, 4, 5 and 10 are important. Here red drawings are superimposed on white drawings. The paintings show scenes of hunting and fishing and animals like deer, buffalo, dog, ass and rhinoceros (Rao, 1962:22-24). Realistic human figures wearing half shirts are engaged in various activities such as fighting with spears, riding on horses and chased by dogs. Symbols identifiable as trees and sun are also noticed.

Two more sites of paintings in Rewa district are Baroda-Gitapur and Bhalbhalaia. From both these sites drawings of wild animals as well as elephant and horse riders are recorded. Drawings in red showing hunting and dancing scenes were discovered by Silberrad (1907:568) at Karpatia, 19 kilometres southeast of Manikpur railway station in Panna district. No further attempt has been made to study these drawings because of the difficulty of accessibility.

Three painted shelters are known from Brihaspatikund on the bank of Baghan about 40 kilometres northeast of Panna. Paintings are in red, yellow and green and depict royal processions and scenes of hunting and dancing and animals. The drawing of a giraffe-like animal is noteworthy (Jadia, 1962:99). The rock shelters known as Purna ka Datta and Putli ka Datta are near Deora in Chhatarpur district. Here animals like tiger, elephant, ox, nilgai, sambar and dog, peacock, fish and human figures are painted in red and yellow pigments. Drawing of a man holding a stick with an implement fixed at the other end is also recorded (Dikshit, 1956:69).

(8) *Katni and Narsimhapur*: Wakankar (1957:79) has briefly reported a rock shelter in a sandstone hill near Katni in Jabalpur district. It has drawings in white of animals like elephant, ox, nilgai and

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sambar and men with bows and arrows. Recently he (Wakankar, 1973a:18, 254) has reported five more shelters with some human figures in them at Madan Mahal near Jabalpur. A painted shelter was discovered by CB Tribedi (1961:60) at Bijori on the left bank of the river Machha in Narsimhapur district. In this shelter some drawings in red of elephants and birds are overlapped by white drawings showing scenes of hunting, fighting, horse riding and dancing.

(9) *Gwalior*: The painted rock shelters of Gupteshwar, near Gwalior city, were discovered by BB Lal. Some 64 kilometres south of Gwalior there are ten shelters at Chorpura in Shivapuri district. A few inscriptions dating between the 1st and 4th centuries were recorded along with paintings. An earlier inscription in Brahmi script reads "Dabukena Karitam" (drawn by a man named Dabuka). The colour used for the drawings and writing is light red (Wakankar, 1957:79). Seven shelters with paintings are found near Tikala village on the southern bank of the Parvati. The subject of the paintings is animals and hunters.

(10) *Chambal Valley*: The Chambal Valley was rich in rock art before the construction of the Gandhi Sagar dam. There were 20 rock shelter sites containing more than 150 shelters with paintings, but most of them have disappeared under the lake formed by the dam. At Chibbarnala, near Bhanpura, there are four shelters with paintings showing animals in herds, men with battle axes, bows and arrows, yoked carts and peacocks on trees. The line drawing of a wild buffalo with its head partially filled is the most elegant drawing (Dikshit, 1958:28).

The rock shelter at Kanwala, west of Bhanpura, contains a drawing of a graceful long-horned ox. Modi, 11 kilometres northwest of Bhanpura, is another centre of rock art. At Sita Kharadi, also near Bhanpura, figures of wild animals, humans and geometric designs occur in many layers. Geometric designs occur in several shades of red.

The shelter of Katariakund (Kanariyakund) northwest of Sita Kharadi and Chibbarnala contains figures of nilgai and bovids. Rock shelters of Sujanpura and Malaseri, located west of Sita Kharadi, contain animal and human figures. Many other shelters are found at Takshakeshwar, Kedareshwar and Indergarh (Trivedi, 1959:72). The first two are near Rampura and the last close to Bhanpura town. Drawings of men, animals and birds are found along with some inscriptions written in Gupta Brahmi and Sankha scripts. Rock shelters with drawings are also found at Rampura, Rewalki, Takhaji, Aria, Kota, Darra, Gagron and Bhainsorgarh.

(11) *Bastar*: Wakankar (1973a:263-64) has reported two painted rock shelters in Bastar district, one near Gopansar and the other near Chitrakot falls. He has not given details.

(12) *Bhimbetka area*: The area of Bhimbetka rock art extends over ten kilometres from Kari Talai, east of Bhopal-Hoshangabad highway to beyond the Bhopal-Rehti road and includes seven hills. Counting from east towards west these are: 1. Vinayaka, 2. Bhonrawali, 3. Bhimbetka, 4. Lakha Juar East, 5. Lakha Juar West, 6. Jondra and 7. Muni Baba ki Pahari. Vinayaka hill is separated from Bhonrawali hill by a narrow plain through which a railway and a highway now run. Between the Bhimbetka and Bhonrawali hills is a narrow valley one kilometre wide through which flows Bari Jamun Jhiri creek.

Another valley and the Chhoti Jamun Jhiri creek flowing through it divide Bhimbetka and Lakha Juar East. A low rocky plateau separates Lakha Juar East from Lakha Juar West, which forms a steep escarpment on its western edge. The Jondra and Muni Baba ki Pahari hills lie west of the Bhopal-Rehti road. Besides the 243 shelters on the main Bhimbetka hill, which is described in detail in Chapter IV, there are 399 rock shelters on the six other hills. There are ten shelters with paintings in Vinayaka hill. The paintings are very faded and portray mainly species of deer and horses. There are 181 shelters on Bhonrawali hill. In shelter IIA—1 highly naturalistic drawings of four women deserve mention. The figures executed in dark red show three of them standing hand in hand and the fourth, larger in size, standing alone to the right of them.

In shelter IIA—2 women carrying baskets on their backs and sticks in hands are drawn in dark crimson. The stylised drawing of an archer is also noticed in the same shelter. In shelter IIA—5, an anthropomorphic design, thought by Wakankar to be *yaksha* symbol, is executed in orange. An

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elegant drawing of a sambar faced by a masked archer and the small figure of a jungle fowl near the hindlegs of the sambar are seen in shelter IIA—9.

Shelters IIE—21 and IIF—8 are the most richly painted in the hillock. Shelter IIE—21 preserves several superimpositions of figures. The lowermost drawings show men gathering food and hunting. One man is depicted climbing a tree with a basket on his back and another is shown loading a filled basket on his back. Masked hunters are shown rounding up game.

A figure of a panther painted in red and white is partially overlapped by an elephant rider. The uppermost figures are of horsemen, soldiers and dancers. In shelter IIF—8, a cowherd calling his cattle is depicted in the centre of the ceiling. A life-size drawing of a boar, a man wearing a rhinoceros-headed mask and figures of women (viz Fig 9) are other masterpieces in this shelter. In shelter IIF—5, eye-arresting drawings of two women, named *nagnabhattarika* by Wakankar, are found in a good state of preservation. A man sitting near the fire, swamp deer and a life-size monkey are found in shelter IIF—6.

A composition of figures in shelter IIB—30 showing three children inside a circle, a man erecting poles around the circle and two sitting figures with hands on their heads, is identified as a scene of child burial. Another notable feature on this hill is a big flat boulder balanced on three smaller boulders. The flat boulder produces a drumlike sound when struck with a stone and has been named *Bajanishila* (musical stone).

The Lakha Juar group is as rich as Bhimbetka in rock paintings. There are 178 shelters spread over two hills. The bulk of the paintings show scenes of a hunting and food gathering society. Individual animal figures are also portrayed. There is a drawing in shelter IVA—9 of the hunt of a chital stag. The grazing animal is aimed at from behind by a masked hunter with a long spear barbed with stone blades (Fig 46). Towards the left stick-shaped figures of hunters are shown running with raised hands. One hunter has a bow and arrows crowned with transverse arrowheads. Below the hunters, a much-faded drawing of an ox is noticed.

Farther down to the left, two rhinoceroses are executed in red outlines. Two large drawings (1.22 m and 1.02 m) of fish are found on the sloping face of the rock in shelter IVA—21. Fish are recorded from four more shelters in the area, and two of these depict fishing scenes. In a low-roofed shelter in IVE subgroup nearly 80 hunters are busy hunting. In shelter IVC—10, an archer is shown shooting a peacock sitting on a tree. Life-size drawings of bears, trapped animals and scenes of dwellings of Stone Age families are some other subjects chosen by Lakha Juar artists.

In paintings of Lakha Juar West a group of rhythmic dancers in green, a man with a horned mask and strange objects looking like animal skins spread for drying are new attractions. In the paintings of the Jondra group leaf-shaped images of three fish are most arresting.

(13) *Mirzapur*: Mirzapur is the richest area for prehistoric rock art in Uttar Pradesh, and the biggest centre of rock art outside Madhya Pradesh. Moreover, it is the pioneer area for the recognition of prehistoric rock drawings in India. A Carlleyle and J Cockburn discovered the paintings in this area. In his survey of rock paintings Ghosh (1932) has mentioned some paintings and inscriptions of this area. In recent years Varma (1964:256-327) has studied some rock paintings of this area. Thirty-two sites containing some 60 painted shelters have hitherto come to light. These shelters can be grouped into the following four subregions:

(a) *Ahraura*: There are three paintings in the shelter known as Likhania I in the valley of the Garai near the town of Ahraura (25.02N 83.03E). One of these shows an elephant rider and several horsemen surrounding another elephant, the whole scene probably representing the trapping or hunting of the elephant. The painting, executed in red, is fairly natural. The next painted shelter is Kohbar, 300 metres southwest of Likhania. Here the paintings show dancing men, deer and some enigmatic symbols.

The shelter of Mahadaria, situated beside the Robertsganj-Ahraura road, contains drawings of long-haired men dancing. Three rock shelters called Bhaldaria are situated in the valley of the Bhaldaria river. Shelter No 1 has a painting of a man on a galloping horse holding a sword in his right hand and the reins in the left. In shelter No 2 there are drawings of four water birds standing in water, a tree on the right and faded traces of two animals at the bottom. The drawing of a wounded boar with

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open mouth is one of the best in rock art. Two inscriptions of 900 AD or somewhat earlier (Ghosh, 1932:15) with figure drawings are recorded from shelter No 3.

(b) *Robertsganj*: Nine painting sites are found near the town of Robertsganj (24.42N 83.05E). These are Lohari, Pachmukhi, Ghormangar, Bijaygarh, Dhonkwa, Kandakot, Sorhonghat, Likhania II and Chamanwa. The only information available about Lohari is that Cockburn discovered a drawing there in 1899 showing a man facing a tiger with a burning stick in his hand. Many geometric forms of men are recorded from Pachmukhi (Ronp). In the rock shelter of Ghormangar Cockburn found a drawing of a rhinoceros hunt. Six hunters, among them one tossed by the animal, are facing a huge rhinoceros. One of the hunters attacks its hindleg.

On the western face of the hill, on which the fort of Bijaygarh stands, there are three shelters with drawings of animals and 34 inscriptions on ceilings and walls. Two rock shelters containing paintings are at Dhonkwa, near the village of Basauli. There is a painting of two men attacking a porcupine in one shelter. In the other two stout male figures with cylindrical headdresses and a flapping piece of cloth covering the waist face each other with raised hands.

There are three shelters with drawings of animals and hunters on Kandakot hill. A few drawings of animals and handprints are recorded from the shelter of Sorhonghat, located southwest of Kandakot. Two more rock shelters with many pictures are found at Likhania II near Kandakot and Sorhonghat. Here we see men dancing, a mother playing with her child, and a cow with her calf. A tribal deity resembling a huge upright frog is painted in the act of blessing. The last shelter of the Robertsganj subregion is Chamanwa, near Amauli village, some six kilometres from Robertsganj. The rock shelter with a low ceiling has drawings of dancers and five impressions of hands (Varma, 1964:307).

(c) *Morhana*: There are ten rock shelter sites in this subregion and among them the most important are Morhana Pahar, Sonbhadra, Bedia, Lad-Bedia, Windham and Tharpatra. The shelters of Morhana Pahar, eight kilometres from Hanmana village, are on top of the escarpment of the Kaimur Hills. Paintings executed in orange, red, purple and white show scenes of dancing, hunting and animals grazing individually or in herds. Two drawings of a horse-drawn chariot are reported by B Allchin (1958:153-55). Figures of animals (sambar and dog) and birds (peacock) and a scene of honey collection are found in the Sonbhadra shelter. At Bedia, Lad-Bedia, Windham and Tharpatra there are many drawings of animals and human figures. The remaining shelters with paintings are Lakhat Pathari, Sita Pathari, Pabhosa and Sanglaga.

(d) *Bhainsaur*: There are nine sites of painted shelters near the Public Works Department rest-house at Bhainsaur, southwest of Mirzapur town. The more important groups of shelters are Baga, Morchahawa, Khari Pathari, Baghaikhor, Muni Baba and Likhahia. Of the three shelters in the Baga group only one contains paintings. From this deerlike animals and a man wearing a three-horned headdress are recorded (Varma, 1964:285). Three shelters with drawings of a humped bull and many designs and symbols are found at Morchahawa.

From the rock shelters of Khari Pathari men and animal drawings are recorded. The biggest shelter of the group is at Baghaikhor (Allchin and Allchin, 1968:Pl 1). Unidentifiable animals and human figures are painted on the ceiling. In Muni Baba ki Pahari, a rock shelter is found with decorative designs and animal figures. Another group of five rock shelters is in Likhahia ki Pahari. "Among the most arresting compositions of this (No 1) shelter is a scene in which a number of elephants have been shown in a procession. In the centre is a chariot and the proud occupant has an umbrella over his head" (Varma, 1964:295).

(14) *Banda*: There are nine sites in this group, discovered by Silberrad (1907:567-70). The first is on top of a scarp at Sarhat, about two kilometres northwest of Manikpur station on the Allahabad-Jabalpur railway. The subjects of the paintings are a charioteer, hunters and animals. Malwa, the second site, is located near the village of Garhrampur, some 25 kilometres south of Badausa railway station. The drawings here are on top of the lowest scarp. Silberrad copied the drawing of three horsemen. He also recorded drawings of horse riders pursuing sambar from Kuriakund, 19 kilometres

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southeast of Manikpur. The other shelters of the area are at Amua, Dharamkundi, Abarkan, Markandi, Majhagaon and Uldan.

(15) *Allahabad*: The exploration done by archaeologists of Allahabad University have brought many art sites to light, mostly in the Meja subdivision of Allahabad. The significant ones are at Chandatari, Chandwa, Daria, Koshangarh, Lakhahar, Deoghat, Ramgarh and Peari. The paintings are in red and white and show scenes of dancing and different animals such as elephant, tiger, horse, nilgai, boar, sambar, and also various symbols. Some superimpositions were noticed at Daria. Three more rock shelters—one at Vasaha and two on Chandwa ki Pahari—are recorded by Sharma (1963:32, 1970:35-37 and 1971:36).

(16) *Varanasi*: Rock shelters with paintings are found at Bairgarh and Gahla-Shahpur on the bank of the river Karamnasa in Varanasi district. Paintings, executed in chocolate, depict scenes of hunting and marching men. Floral and geometric designs are also found in the shelters (Pandeya, 1962:53).

(17) *Agra*: Four shelters have been found at Badrauli, Jajauli, Patsal and Rasilpur, all in Kirauli tahsil, with drawings of deer, oxen and men in black and red (Gupta, 1964:91).

(18) *Bihar and Orissa*: This vast region has so far yielded only a few examples of rock drawings. Mitra (1923:149) recorded rock engravings from Ghatsila, in Singhbhum district in Bihar, and compared them with rock carvings of Australia. From the rock shelter of Vikramkhol, in Sambalpur district of Orissa, Jayaswal (1933:58-60) has recorded a pictographic inscription, partially incised and partially painted, covering the rock face over a length of 11 metres and width of 2.10 metres.

(19) *Raichur and Bellary*: The Benakal reserve forest in Raichur district and Kupagallu Hill, northeast of Bellary in Bellary district in Karnataka state, is the main centre of rock paintings, engravings and bruisings in South India. Painted caves of Benakal forest were first seen by Leonard Munn early in 1935 (Munn, 1935:225-50; Gordon and Allchin, 1955:97-99).

In cave No. I of Benakal forest dancers, cavaliers holding spears and axes, and female figures with rayed headdress are recorded. A man and a woman are drawn in a state of sexual excitement in the left corner at the bottom of the rock.

Drawings of two birds, a humped bull and a sambar doe are also found in this cave. In cave No. II a strange animal covers the upper space of the wall. Below it there are drawings of animals and of a man facing a bear. At Piklihal, Allchin has found drawings of horsemen armed with swords and axes and of an elephant, all painted dark red. Gordon (1958:114) has compared these drawings with those of the late IInd series of the Mahadeo Hills, and with the elephant-hunting scene of Likhania I of the Mirzapur region.

Other sites discovered by Allchin contain mostly sectarian Hindu symbols of relatively recent date. A Sundara (1968:67, 1974:21-32) has found 12 rock shelters in the hills of the Hire Benakal area. The paintings show group dancers, masked hunters, cavaliers, men wearing animal skins with horns and tails and animals like elephant and ox, and peacock and geometric designs.

In Kupagallu or Peacock Hill near the Neolithic site of Sangankallu in Bellary district, five engravings were found on the boulders of a prominent trap dyke. "In one engraving there is a man gripping a woman by her hair. In others a man and a woman are engaged in some form of sexual intercourse. The next interesting feature is a three-horned animal. Besides this animal there are figures of oxen apparently raised on T-shaped stands (Gordon, 1951:117-19). On the northern wall of the cave at Shidalphadi, near Badami, already known for its inscriptions, seven paintings have been found. A drawing of a bull was found on a huge boulder outside the cave. K Paddayya (1968:294-98) has recorded a few rock bruisings from Gulbarga district. Wakankar (1973a:280-82) has mentioned 29 more painted shelters at Balchakar, Kishkindha, Tatkoti, Tekkalkota, Malgetti and Badami Jalashaya, all in Karnataka.

In a recent exploratory tour of Andhra and Karnataka we noted very faded impressions of drawings in black on the vertical face of rock at the famous Upper Palaeolithic cave site of Billa Surgam in Kurnool district. Between Kurnool and Betam-Cherla there are more than 30 shelters at Kanwamdakal Bugga. The site was discovered by MLK Murty. The subject of the paintings is wild animals,

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humped cattle, peacocks, men and geometric designs. Dark crimson, light red, orange and white are the main colours used. Humped cattle and small drawings of deer are similar in style to Chalcolithic pottery figures. At Tekkalkotta also we recorded red and white drawings of oxen (Mathpal, 1980c:10-11).

Muski is perhaps the richest site of rock bruisings of the Neolithic period. There are several thousand drawings of long-horned cattle incised on loose boulders. Human figures, sometimes riding horses, and tigers and peacocks are other motifs drawn on the rocks. Mesolithic and later dated drawings are found at Aregudda and Hiregudda near Badami. These sites were discovered by us recently. The paintings depict masked hunters chasing animals like deer and cattle. Hunters are shown using spears tipped and barbed with microliths.

One painting at Hiregudda shows a wild buffalo/gaur followed by a man with an antler in his right hand. Besides, there are designs in maze patterns and fish motifs. Paintings executed in dark red have partially faded and are covered by white drawings of humped oxen and chariots. The latter drawings are similar in subject matter and style to those of the bruisings and drawings of the Neolithic period (Mathpal, 1980b:11-17; Mathpal, 1980a:40-41 and Neumayer, 1983:156-58).

(20) *Extreme South*: At Edakal, in Kozhikode district of Kerala, a cave with carvings was described by F Fawcett as early as 1901. The cave exists on the western slope of Battery Rock at a height of 1200 metres above sea level. The entrance is about two metres high and 1.05 metres wide. There are carvings on the southern wall of the open portion. Peculiar human figures, stylised animals and geometric symbols are the main motifs. Gordon (1958:116) has recorded two groups of engravings—one from Gotgiri Betta ridge southwest of Bangalore, and another from a rock north of Dod Kannelli village some 16 kilometres from Bangalore on the Sarjapur road.

In the first group schematic human and animal figures are depicted in grey and two loop-shaped figures in black, the colour variation being ascribed to their different ages. In the second group, men are shown dancing, leading a bull and on horseback. More recently AVN Sarma (1971:203-11) has reported a few line drawings from the caves at Kambakkam in Nagalapuram Hills in Chittoor district of Andhra Pradesh. There are 15 figures and they are depicted with crude thick lines in white. These drawings are considered the work of Yenadies, a primitive people who have occasionally been occupying these caves and the nearby area. Very recently a painted rock shelter with drawings of animals and superimposed human figures was recorded by SP Thampi (1976:137-44) from Maraiyur Range reserve forest in Idukki district in South Kerala.

(21) *Northwest*: Engravings on boulders are known from four places near Attock bridge on the bank of the Indus in Pakistan. The drawings at Ghariala, Gandab and an unnamed site nearby show humped bulls. At Mandori a mythical scene showing an elephant rider holding up a man and a woman with his hands is engraved. Two inscriptions in Kharoshthi script were also found on the same boulder at Mandori (King, 1940:65-68).

At four places in lower Ladakh AH Francke (1902:398-401) has recorded carvings on the rocks. These carvings show geometric forms of horse riders, hunters and animals. Swastikas and stupas are found in the carvings. Francke thought these drawings represent the pre-Buddhist religion of Ladakh, the Glingchos (*ibid*:399).

REFERENCES

1. The tradition of wall painting in the form of temple decoration survived in India up to the 17th century. Rare examples of such paintings are found in the temples of Brihadiswaraswamin in Tanjore (11th and 12th centuries), Anegundi and Lepakshi at Vijaynagar (13th-15th centuries), Tiruparutikundram near Kanchipuram (14th century), Madanpur in Madhya Pradesh (15th century), Ettumanur in Travancore (16th century), Pallimanna in Cochin and Vadakkunathan in Trichur up to 17th century (Rawson, 1961).
2. "With the most important exception of certain symbolic signs and a few tentative representations, little is found

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before the appearance of Gravettian culture" (Clark, 1969:60). The earliest date of Gravettian culture as determined by radio carbon does not go beyond 26200 ±225 BC at Abri Pataud, Dordogne, France (Level V, Gr. N. 4634). See table in Clark, 1969:66.

3. Some scholars (e.g. Ucko and Rosenfeld, 1967:110-15) think that the decorated galleries situated far from cave mouths had other and closer entrances in the Palaeolithic time. These entrances have since been blocked by roof fall.
4. There are different opinions about the antiquity of the paintings found in the rock shelters of eastern Spain. Breuil and Lantier (1965:189-201), Lantier (1964:145-50), Blanc (1964:119-24), Bosch-Gimpera (1964:125-32) and other scholars persist in maintaining the quaternary dating of these paintings. Almagro (1964:103-11), Bandi (1964:113-17), Pericot (1964:151-58), Ripoll-Perello (1964:167-75) and Ucko and Rosenfeld (1967:37) however favour Mesolithic, and even Neolithic, dating for them. This art fundamentally differs from the cave art of the Franco-Cantabrian region and is closer to the rock art of Africa, India and Australia, generally of post-Pleistocene age. Figures found in this eastern Spanish art are different in colour, size, style, subject, representation and probably also motives from the Pleistocene art of dark caves.
5. An example of application of background colour is produced by Ucko and Rosenfeld (1967:49, 162) from the cave of Font de Gaume. The rock surface was covered with red ochre before painting. I also found a painting (although of post-Mesolithic date) in a shelter on Nagori Hill near Sanchi, where dark red was applied on the rock before painting the figures in cream.
6. There are examples where such suggestive rock features as cracks, fissures, nodules and stalagmitic formations were not utilised by cave painters (Ucko and Rosenfeld, 1967:49).
7. "Ice Age artists used two kinds of mineral paints: the ochres, or ferrous oxide clays, ranging from pure red through yellow and brown to violet; and manganese oxide for black. These pigments were often available in the caves themselves" (Marshack, 1975:75).
8. The process of preparing *vajralepa* (glue) from buffalo skin to ensure durability of painting pigments is described by the author of *Abhilashitarthachintamani*, a work dating to AD 1109-30 (Sastry, 1926:195).
9. A decoction made from the juices of tulasi, bhunimba, champa, maulsiri and kusha grass is recommended for ensuring permanency of colours by *Vishnudharmottarapuranam* XL:28-29.
10. Walter W Battiss (1945:356-60) has recorded two fishing scenes—one in black silhouette from a rock shelter near Himeville, Natal, and another in claret red from a rock shelter near Ladybrand, Orange Free State, in South Africa. A few more fishing scenes in South African rock paintings have been recorded by AJH Goodwin (1949:51-53), P Vinnicombe (1960:15-18) and LGA Smith (1967:60-67). Recently two fishing scenes have been found in the paintings on Lakha Juar East Hill near Bhimbetka in Madhya Pradesh.
11. "The dimensions of works of cave art vary considerably from small figures barely a few inches high to colossal painted images five and a half metres long like the black bull of Lascaux. Such large dimensions are exceptional, though Franco-Cantabrian paintings over a metre long are frequent, particularly in the polychrome phase" (Graziosi, 1960:120).
12. Unfortunately, I could gain access only to the collected papers of DH Gordon. These do not always give the date of publication of the articles.
13. This part of the chapter is largely based on my article "Rock Art of India" (Mathpal, 1976c).
14. These descriptions are based primarily on published information which is of varying quality with regard to the location of site, details of paintings and colours used. The descriptions therefore do not follow a consistent style. Wherever I could visit the paintings, I have tried to collect and present information in a systematic manner.

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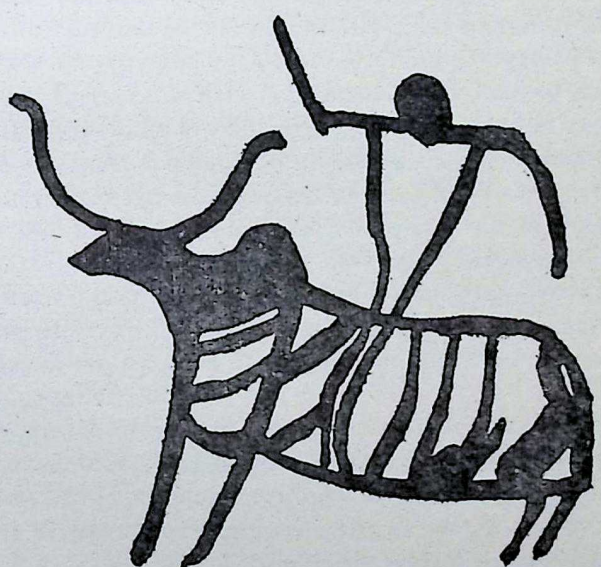
चित्रभित्तिरिव मिथ्यामनोरमम् ।

—मैत्र् युपनिषत् ४.२

"Like a painted wall falsely delighting the mind."

—Maitri Upanisad 4.2
(c 600 BC)



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BHIMBETKA

Physical Aspects

Bhimbetka (22.55-22.56N 77.36-77.37E) is the name of a hill in the western Vindhyas two kilometres southwest of the tribal hamlet of Bhiyanpur in Raisen district of Madhya Pradesh. Bhiyanpur is 45 kilometres southwest of Bhopal and 30 kilometres northwest of Hoshangabad between Ubaidullahganj and Barkhera stations on the Bombay-Delhi line of Central Railway (Fig 57). The Bhopal-Itarsi highway runs parallel to the railway line. The Madhya Pradesh Government recently constructed a link road from Bhiyanpur to Bhimbetka. The site is therefore easily approached by road.

With a height of 600 metres above sea level and 100 metres from the valley level, and length and breadth each of about two kilometres, the hill is oriented northeast-southwest and forms steep slopes on the eastern and southern sides and gently merges into the plain on the western and northern sides. The hill is surmounted by a flat-topped ridge 25 metres high and running east-west which is broken up into a series of tall blocks by weathering through geological time (Pl I).

This ridge is visible from a distance and gives the impression of a medieval fort. Being the most outstanding feature in the local landscape, the ridge is an easy guide for locating Bhimbetka. There are caves and shelters at the bottom of these blocks as well as on the slopes of the hill. The hill and the valley on the southern side are covered by dense deciduous vegetation. On the northern side, where villages are located, the forest has been subjected to prolonged and incessant tree-felling for timber and firewood, and the hill slopes are now completely denuded of any vegetation. The destruction of vegetation has led to extensive erosion, and all soil has been washed away from these northern slopes. Thus looked at from the road the foreground of the Bhimbetka is very bleak and barren.

Standing on Bhimbetka hill one gets a panoramic view of the countryside for over 20 kilometres. Towards the north and east is a broad flat valley covered by sediment deposited on the ancient lake floor. The soil is very fertile and produces rich crops of wheat, gram, mustard, masoor, peas, maize, rice and sugarcane. In early winter the wheat-covered fields give the valley the appearance of a vast green carpet. As spring approaches, mustard flowers change the colour to a bright yellow, and later the ripening crops change it to golden brown.

Patches of dhak trees in the valley and on both sides of the road produce a riot of dark red when the Flame of the Forest is in full bloom in March. Several creeks originate in the hill and flow northeast into the valley. There are three perennial springs at the northeastern foot of the hill. These are known as Ban Ganga, Gupta Ganga and Pandapur. The Pandapur spring is largely used by domestic and wild animals while the Ban Ganga spring supplies the entire water requirements of the inhabitants of Bhiyanpur village.

To southeast, south, west and northwest extend the hills of the Vindhya range. They are covered with dense vegetation. The vegetation in the valleys is greener and denser because of thicker soil cover and greater moisture. There are very few human settlements in these hills, and for this reason is not only the forest better preserved but also wildlife has suffered less destruction than in the area bordering the more populated Bhopal-Barkhera valley.

Bhimbetka and its adjoining hills form an important watershed. To the north of Bhimbetka the drainage flows into the Betwa and through successive rivers ultimately finds its way into the Bay of Bengal. To the south the creeks flow into smaller rivers and join the Narmada, which discharges into the Arabian Sea.

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The name Bhimbetka is a corrupted form of the Hindi word Bhimbaithka meaning sitting place of Bhima, one of the Pandava brothers of the Mahabharata. Bhima is either a hero or a deity to each of the several tribes inhabiting the hills and forests.[1] This name has been given to the hill by the tribes probably because of the massive size of the rocks and caves, a fitting abode for Bhima who was celebrated for his enormous strength.

Several other place names around Bhimbetka suggest the association of the place with Bhima and the Pandavas. The village nearest to the hill is known as Bhiyanpur, a corrupted form of Bhimapura (the village of Bhima). The spring of Ban Ganga (the spring created by an arrow) at the southwestern end of the village is believed to be the spring created by Arjuna, Bhima's brother, to quench the thirst of the ailing Bhishma. Southeast of the village is a spring and some ruins known as Pandapur (the village of Pandavas), but there is no literary evidence from the Mahabharata and other Puranic writings to connect Bhimbetka with the story of the great epic.

There are considerable archaeological remains of the Historic period at Bhimbetka. On the northwestern slopes of Bhonrawali hill there are several circular structures made of large slabs which are probably Buddhist stupas. A few hundred metres to the northeast of the stupas is a pile of large slabs of the type used in stupas. There are a few inscriptions in Asokan Brahmi script on both Bhimbetka and Bhonrawali hills. Probably Buddhist monks lived here in Mauryan and later times.

In a niche facing southeast below the roof of shelter IIIF—39, there are 11 shallow depressions, each two metres long, chiselled on the floor. A Gupta Brahmi inscription is also there. One more dressed rock floor was noticed in another niche facing north in the same rock. An Asokan Brahmi inscription is incised on the vertical face of the rock. This inscription is repeated in white paint by the side of the incised inscription.

Similar circular stone structures are seen at Jondra too. There is a rectangular stone structure with walls two metres wide and 2.3 metres high and provided with stone steps on Bhonrawali hill. Bhimbetka is situated within a region of many Buddhist stupas. The nearest and best known among them are Sanchi, Salo Malo and Patani ki Pahari.

The next archaeological remains at Bhimbetka belong to Paramara period. There are ruins of at least two temples near the Ban Ganga, comprising high plinths, images of Shiva, Nandi (Shiva's bull), *yoni peetha* and *aamalakas* and decorated pillars. The lining of the springs of Ban Ganga and Pandapur with massive dressed stone slabs must also belong to the same period. Twentyone icons of Nandi, and many broken images of gods and goddesses with their attendants, are arranged for worship on a stone platform in the village of Aankalpur. These have certainly been brought from ruined temples in the neighbourhood.

Geology

The Bhimbetka group of hills are formed of sandstone of the Lower Vindhyan system, one of the oldest geological formations. These are sedimentary rocks and display very clear layering, ripple marks and sun cracks. The sandstone has been slightly metamorphosed and has turned into ortho-quartzite. The general colour of the rock is milky crimson, but there are bands of many shades from dark purple through light brown to milky white.

Growth of moss on exposed surfaces of rock has changed the outer colour into blackish terra-vert. Weathering and accumulation of dust have changed the eroded surface of rock to raw sienna and orange. The horizontally bedded layers are interspersed with white bands. The perfect horizontality of the layers produces an effect of masonry architecture.

Through the course of geological time the sandstone has suffered extensive erosion. Sun, rain, wind, changes in temperature, acids percolating into the rocks with rainwater and penetration of tree roots have all contributed to the loosening and breakup of the rocks. The softer sediments have slowly decayed and been removed. This has led to the formation of all kinds of shapes in the rocks. Cavities

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of various sizes and shapes have been formed, giving sometimes to the entire surface of a cliff a pockmarked appearance.

At other times the base of a rock has slowly disintegrated, producing mushroomlike structures and other uncommon shapes. Often massive horizontal rocks have been completely detached from the underlying layer and are slowly slipping away. Or one sees boulders of various sizes precariously perched on rocks below. Massive rocks have sometimes fallen down and come to rest at various angles, thus forming shelters. Most of the shelters and caves have however been formed by the enlargement of cavities through physical and chemical weathering.

Climate

The climate of the area is of the tropical monsoon type with an average annual rainfall of 126 centimetres (at Bhopal). July-September are the rainiest months, when over 90 per cent of the annual precipitation is received. In the remaining months it rains only from three to seven centimetres (Singh, 1971:573). The Malwa plateau, on which Bhimbetka is located, is known for its cool nights in the hot season. Winter begins in October and lasts till February. Fog occurs occasionally in this season. January is the coldest month, associated with chilly winds. From February the temperature begins to rise and reaches its peak in May. Summer days are hot and dry, and occasionally there is duststorm in the evening.

Flora

Bhimbetka and the neighbouring hills are clothed with thick dry deciduous vegetation. The main trees are Achar (*Buchanania latifolia*), Amaltas (*Cassia fistula*), Aonla (*Phyllanthus emblica*), Bahera (*Terminalia belerica*), Bans (*Dondrocalamus strictus*), Bel (*Aegle marmelos*), Ber (*Zizyphus jujuba*), Dudhai (*Wrightea tomentosa*), Gondi Lasora (*Cordia myxa*), Gurjan (*Garuga pinnata*), Haldu (*Adina cordifolia*), Harsingar (*Nyctanthes arbor-tristis*), Jamun (*Eugenia jambolana*), Kachnar (*Bauhinia variegata*), Kari Girdu (*Holharrena antidysenterica*), Khair (*Acacia catechu*), Khajur (*Phoenix sylvestris*), Khirni (*Mimusops hexandra*), Mahua (*Bassia latifolia*), Palas (*Butea frondosa*), Sagun (*Tectona grandis*), Saj (*Terminalia tomentosa*), Semal (*Bombax malabaricum*), Shisham (*Dalbergia sissoo*), Tendu (*Diospyros tomentosa*) and Tun (*Cedrela toona*) (Luard and Ali, 1908:51-52). In the lowland near the village Am (*Mangifera indica*), Bargad (*Ficus bengalensis*), Imli (*Tamarindus indica*), Gular (*Ficus glomerata*), Nim (*Melia indica*) and Pipal (*Ficus religiosa*) are found.

Because of its exploitation for timber and firewood the forest is denuded daily. It contains many edible flowers, fruits, seeds and tubers. These are extensively exploited for food by the local aboriginal population and are available all the year round. In March-April Mahua flowers are collected, dried and stored for consumption in the rainy season. In April and May fruits of Achar, Tendu, Kakhera, Karsaurndha, Semal, Munga and Bansia Gehun are gathered. In the months of June and July Jamun, Dhaman, Papda and Khajur fruits are collected.

Tubers of Kanduri, Semal-kand and Safed musli are available in the rainy season and early winter months. From October to April fruits of Imli, Gathaura, Sitaphal, Gangerua, Ber, Makoi, Menar, Bhandara and Bel, and tubers of Potia-kand, Karhari-kand and Khalula are collected (Misra, 1976). Wild honey is available in plenty, but it is collected only by professional collectors from outside the tribal community.

Fauna

The forest of Bhimbetka shelters many species of wild animals, both carnivorous and herbivorous. These include tiger (*Panthera tigris*), panther (*Panthera pardus*), sloth bear (*Melursus ursinus*), boar (*Sus scrofa*), hyena (*Hyaena hyaena*), wolf (*Canis lupus*), fox (*Vulpes bengalensis*), nilgai (*Baselaphus*

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tragocamelus), sambar (*Carvus unicolor*), swamp deer (*Cervus duvauceli*), chital (*Axis axis*), chinkara (*Gazella gazella*), muntjac (*Muntiacus muntjak*), langur (*Presbytis entellus*), jackal (*Canis aureus*), porcupine (*Hystrix indica*), hare (*Lepus nigricollis nigricollis*) and pongolin (*Manis crassicaudata*).

When we camped at the site we often saw large herds of wild boar and small herds of sambar and nilgai. Several villagers have been attacked by bears. Langurs were our regular companions both in the rock shelters and in our camp. Many animals visited the creek by the side of our camp in search of water.

In the forest many kinds of birds, reptiles, including python (*Eryx johnii*) and insects are found. Elephant, rhinoceros, lion, gaur, wild buffalo and blackbuck are depicted in rock paintings but have disappeared from the forest. Classical writers like Bana (AD 700) refer to the rhinoceros as the grace of the Vindhya forests. "Up to the 17th century elephants were numerous in many parts of Central India, the *Ain-i Akabari* mentioning Narwar, Chanderi, Satwas, Bijagarh and Raisen as the haunts of large herds . . . The elephants from Panna were considered the best. Another animal formerly common in Malwa was the Indian lion. The last of the species was shot near Guna in 1872" (*IGI*, 1908:331).

Hunting is now prohibited in the forests though a lot of poaching goes on, mostly by rich and influential persons from the cities. We often heard gun shots at night, and occasionally we saw jeeps carrying hunters in the forests and carcasses of animals killed on the way. The village people occasionally trap wild boar, rabbit, pangolin and peacock.

People

Bhimbetka is sparsely populated. The only villages near Bhimbetka are in the valley to the northeast. Villages close to the site are Bhiyanpur, Aankalpur, Vinayaka, Banskuar, Aamchha, Diwatia and Umaria. Their population is mainly tribal though there are also some families of Hindus and Muslims, the Muslims almost certainly converts from the local population. The main tribe is Gond, and there are some families of Pardhans and Korkus. The Pardhans were traditionally minstrels of the Gonds, and are almost certainly a part of the Gond tribe. But now they constitute an endogamous group and speak a Dravidian language called Gondi. Their legends suggest that they have migrated to the area from Andhra in the medieval period.

Those who have lived with Hindu neighbours long now mostly speak Hindi. The name Gonds in this area give themselves is Daroi, possibly a corrupted form of Dravid. The Gonds also call themselves Ravanvansi, meaning descendants of Ravana, king of Lanka. In the late medieval period they established several kingdoms in Central India and those of the ruling families raised their status by calling themselves Raj Gonds.

Korkus are a Munda or Colarian tribe as their language belongs to the Mundari or Austro-Asiatic family. The word Korku simply means men or tribe men, Koru being their term for a man and ku a plural termination. According to Korku traditions of their origin, on the request of Ravana, Lord Mahadeo created two images of a man and a woman from the red clay of an anthill. He then infused life into these figures and they were called Mula and Mulai, with a common surname Pathre. These two were the ancestors of the Korku tribe (Russell and Hiralal, 1969:552). The Korkus of Bhimbetka area are the westernmost representatives of the speakers of Mundari languages. Very likely, they are the earliest inhabitants of this region.

These aboriginals live in hamlets with rarely a population of more than 200. They make houses of wattle and daub and with roofs made of handmade, baked clay tiles. Their main occupation is agriculture though few of them own sufficient land to support themselves. Many of them have been deprived of their land by unscrupulous town dwellers. They therefore have to supplement their income by keeping cattle and goats and by working as labourers on public projects like railways, roads and dams.

Antiquity of Bhimbetka

Considerable information is now available about the antiquity of Bhimbetka from archaeological,

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historical and mythological sources. Our knowledge of its prehistory is based on archaeological excavations conducted in rock shelters since 1972 by Vikram University, Poona University, Saugor University and the Museum für Volkerkunde, Basle. It will be too lengthy and repetitive to describe the findings of excavations in each cave. What follows is a summary of the results from all the excavations.

Clear evidence of Lower Palaeolithic or Acheulian Culture has come from shelter IIIF—23, where a 2.5-metre habitation deposit of this phase has been reported. The total habitation deposit in this cave is 3.9 metres divisible into eight layers: 1-3 belonging to Mesolithic, 4 to Upper Palaeolithic, 5 to Middle Palaeolithic and 6-8 to Acheulian. In this cave and in cave IIIF—24, the Acheulian people had made floors by arranging slabs and boulders whereas in shelter IIIA—30 boulders are found arranged outside the shelter as if to make an enclosure. These floors are found littered with hundreds of tools in various stages of manufacture and use.

In the lowermost levels the tools are usually much weathered. They have lost their sharp edges. The Acheulian tools include hand axes, cleavers, scrapers, denticulates, knives, notches, truncated flakes, blades and flakes, The majority of small tools like scrapers and knives are made on flakes.

Many of the flakes are prepared by the Levolloisian technique. The presence of numerous cores and flakes and of tools in various stages of completion shows that the tools were manufactured in the cave. These tools are made of orthoquartzite, available in abundance at the site. Hand axes and cleavers are made of a dark purple hard rock. These tools look quite fresh and sharp. The flake tools are mainly made of a soft and almond-coloured rock. Tools from the lowest level are much weathered.

The Middle Palaeolithic Culture of Bhimbetka is a continuation of the Acheulian Culture. Except for the smaller type of tools made on flat natural slabs and the disappearance of cleavers and hand axes, the tools remain nearly the same. The number of blades tends to be more. The Upper Palaeolithic phase at Bhimbetka, though not distinctively marked, is also an indigenous development of the Middle Palaeolithic Culture. In this phase, the proportion of blades, microblades and end scrapers is higher. A few burins are also present.

In the Mesolithic phase at Bhimbetka the maximum number of caves were occupied by man, showing an appreciable increase in population. The habitation deposit of this culture ranges from 0.2 metre to 1.5 metres in different shelters. Whether the increase in population was due to amelioration in climate or to innovations in technology cannot be stated precisely. In this phase we also find organic remains—animal bones and human burials—and paintings on the walls and ceilings in shelters. We know more about Mesolithic Bhimbetkians and their cultural contacts with settled agricultural communities of the plains.

Mesolithic technology, introduced from outside, supplanted the older technology with the passage of time. It consists of microlithic tools made on slender microblades, which were first detached from cylindrical cores by pressure technique and then blunted on one or more margins. These tools, made on fine-grained rocks like chert and chalcedony, comprise blunted back blades, obliquely truncated blades, points, crescents, triangles and trapezes. By hafting them into bone or wooden handles these tiny tools were utilized to make knives, arrowheads, spearheads and sickles among others.

Other tools found in this phase are side scrapers, end scrapers, borers, burins and truncated flakes. The raw material for tools was certainly obtained outside the region as it is not available on Bhimbetka and the neighbouring hills. Its nearest source is near Barkhera, some six kilometres southeast. The Mesolithic people also used querns and rubbers for the preparation of their food. These objects were found in Mesolithic levels. Nodules and rubbed cakes of mineral colours, mainly of haematite red, are found from the earliest Mesolithic phase and suggest their use in painting on the walls and probably in ritual contexts. Colour nodules, stone querns, rubbers, bone tools and antlers are also found as offerings with the dead, buried within the living areas of the caves.

The use of fire, construction of artificial floors of stone slabs and sometimes of walls are noticed in the rock shelters. In the later phases the appearance of copper tools and pottery (both painted and unpainted) suggests contact between the Mesolithic people of the shelters and the Chalcolithic people of the plains. In the uppermost layers iron tools, early historic pottery and punchmarked coins show

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the persistence of Mesolithic way of life into early historic times. It was probably increasing contact with agricultural communities which finally brought to an end not only the use of stone technology and the hunting gathering economy but also the practice of cave dwelling among the people of Bhimbetka (Misra, 1977:10-16).

Mythological and Historical Background of Bhimbetka

Administratively, Bhimbetka lies in Goharganj tahsil of Raisen district in Madhya Pradesh. Historically, culturally and geographically Raisen froms part of Malwa (25.10-27.70N 73.45-79.14E). The name Malwa is said to have two derivations. One is that it is named after the Malla tribe which inhabited Punjab at the time of the invasion of Alexander the Great. Later, these people settled in Rajasthan and the Chambal Valley, and gave their name to modern Malwa (Singh, 1971:566). According to Pandey (*ibid*:566) the Mallas originally came from the Gorakhpur district in Uttar Pradesh. According to the second explanation the word Malav is formed from a combination of two Sanskrit words, Ma and Lav. Ma stands for the goddess Lakshmi and Lav for part, thus meaning it is a part of the abode of Lakshmi, Goddess of Wealth, the designation befitting the fertile land of Malwa and Nimar.

The Vindhya range, which runs through the middle of Malwa, was known up to Bhopal as Pariyatra and from there eastward as Rksa in ancient times. The common name was Vindhyadri. The Vindhyas were ranked in holiness second only to the Himalayas for the abode of the rishis in their quest for spiritual enlightenment. Politically, they were important as the southern boundary of Madhya Desha (land of the Aryans).

According to mythology, the Vindhyas bowed their heads at the command of sage Agastya to provide easy entry for him into the Deccan. Muchukunda, the son of Mandhata, the first Chakravarti king of India, built the first town on the bank of the Rewa (Narmada). This town was later named Mahishmati[2] after the Haihaya King Mahishman. The area is now called Mandhata, the Omkara Kshetra, and is one of the holiest areas in India.

Mahishmati was the capital of Arjuna Karttavirya, a great emperor who earned the title Sahastrabahu (Ayyangar, 1931:6). "After Arjuna's death his son Jayadhvaja reigned in Avanti, capital of the province of Avanti, as Malva was called in those days" (*ibid*:6). At the time of Gautam Buddha, Prajjota (Pradyota) ruled Avanti, which had its capital at Ujjayini. The celebrated story of Vasawadatta, daughter of Prajjota and beloved of Udayana, king of the Vatsas, was a subject of conversation among the villagers of Avanti at the time of Kalidasa (*ibid*:7).

In his writings Kalidasa has referred to Eastern Malwa (including Bhopal state) as Western Dasharna (Upadhyaya, 1968:69). A few centuries after the death of Gautama, Eastern Malwa (Akara) separated from Western Malwa (Avanti) and came to be called Akaravanti. Asoka ruled over it as yuvaraja (prince) before he ascended the throne of Magadha (Ayyangar, 1931:10).

Because of its hills and forests Eastern Malwa was liked by Buddhist monks for their studies and Yogic practices. Asoka built a brick stupa at Sanchi. It was later enlarged and covered with stones by Pusyamitra, the first Sunga king, and his successors. Pusyamitra's capital was at Vidisha. The last Sunga king was Bhagabhadra. In his reign Heliodora, ambassador of Antialkidas, the Yavana (Greek) king of Taksasila, built a stone pillar with the figure of Garuda on its top. This pillar now stands near Vidisha.

In the 2nd century BC Saka Ksatrapas appeared and ruled till 57 BC, when they were driven out by Vikramaditya (Sakari). But the Sakas returned to power between AD 78 and AD 388. Chandra Gupta II killed the last Saka king and subordinated Malwa to the Gupta dynasty. In between, Dasapura (modern Mandasor) rose to importance under Kumara Gupta.

Malwa was captured by the Hunas in the 6th century AD. Inscriptions found at Gwalior, Erana and Mandasor show that the Huna king Tormana and his son Mihirakula held Eastern Malwa for about 40 years, the local princes becoming their feudatories. Mihirakula, who succeeded his father about 510, was finally defeated in 528 by a combined attack of Narasimha Gupta Baladitya of Magadha and Yasodharman who ruled at Mandasor.

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Under Yasodharman's rule, Malwa was a centre of art and literature. After his death Malwa was divided into seven provinces and remained a battlefield of Pratiharas and Rastrakutas up to the 9th century. Harsha, the Maukhari king of Kanauj, marched southward up to Narmada, sometime before 634. The king of Eastern Malwa, probably Madhava Gupta, seems to have been his vassal (Majumdar et al, 1961:157-58).

The mighty Paramara kings tried to unite Malwa again to form one kingdom. They transferred the capital from Ujjayini to Dhara. The greatest Paramara king was Bhoja Raja (1018-1055), a scholar, patron of the arts and literature and a great builder of dams and artificial lakes for irrigation (Basham, 1954:73). The biggest lake he constructed was Bhojpur, covering 625 square kilometres from Bhopal to Barkhera, which includes the whole lowland area around Bhimbetka. The waters of the Betwa and its tributaries were collected by building two bunds near Bhojpur.[3] The lake was some 30 metres deep. The three square kilometres of modern Mandi Dip station was an island (dwipa) in that lake and many towns were built around it.

"One such town built first below the waste weir was Bhojpur, where more than one group of large flat stones mark the sites of Bhoja's boat houses. In that ruined city are the remains of a temple celebrated for its gigantic polished quartzite lingam. Not far from the northern end of the lake was built Bhopal, Bhoja's pala (bund) on which nestles the ancient fort to the west of the modern city" (Ayyangar, 1931:108). Bhojpur lake, a "wonderful piece of ancient Hindu engineering, was destroyed by Shah Hussain, the greatest of the Mandu sultans, a little more than 400 years after it was built" (*ibid*:109).

It is said that Bhoja built 104 temples, but all have been destroyed by iconoclastic kings and by time. Bhoja Raja, the Augustus of India, was driven from his throne by a joint attack of the Kalachuris of Tripuri and Chalukyas of Anhilvada in Gujarat. The power of the Paramaras ended after Bhoja Raja.

The Muhammadans first appeared in 1235 under Altamas, who captured Ujjain, demolished the renowned temple of Maha Kal and sacked Bhilsa, thus destroying the two principal towns of Malwa. Raisen, some 56 kilometres east of Bhopal, shared the fate of Bhilsa and fell to Altamas. It was taken by Alauddin Khilji in 1293.

After the submission of Chitor in 1305, Alauddin sent an army to Malwa. Rai Mahalak Deva and his pradhan koka were slain in this battle and Ainul Mulk was appointed governor of Malwa. In 1401 Dilwar Khan, Governor of Malwa, proclaimed Malwa's independence. His son, Hoshang Shah, the founder of Hoshangabad, transferred his capital from Dhara to Mandu.

Between 1435 and 1459, Malwa was under the regime of Mahmud Khilji. It remained a part of Gujarat up to the time of Bahadur Shah, who was defeated by Humayun. But Humayun was driven out by Sher Shah Suri. In 1562 Malwa became a Mughal province (Malwa Suba) and remained so for two centuries. In between the Marathas entered Malwa. After the Marathas the fate of Malwa was determined by the East India Company. The local administration was generally under regional princes and nawabs. In 1948 the states of princes and nawabs were amalgamated in the Indian Union.

Previous Work

The first mention of Bhimbetka is in a paper published by W Kincaid in 1888. For the purpose of reconstructing the history of Bhojpur lake Kincaid collected information from the native tribal people. He mentions Bhimbet hill on the opposite end of the lake as a Buddhist site. As there is no other place known as Bhimbet or Bhimbetka on the boundary of the ancient lake, Kincaid could have been referring only to Bhimbetka hill. A place called Bhimbat, near Budhani, is too far from the ancient lake to be the Bhimbet hill of Kincaid. Kincaid (1888:351) also mentions that King Bhoja Raja used to visit the Buddhist caves on the Bhimbet hill and return to his capital for his midday meal.

No archaeologist or historian seems to have visited the site until 1958. VS Wakankar rediscovered it in that year (*IAR*, 1959-60:70, Wakankar, 1973:24), but no research was done at the site for the next 14 years. In 1972 Wakankar, on behalf of Vikram University, Ujjain, excavated two trenches in

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shelter IIIF—24 and IIB—33 and discovered Acheulian and Mesolithic deposits respectively. In the same year KD Bajpai and SK Pandey of Saugor University dug a small trench in shelter IIIF—13 and discovered a thin Mesolithic deposit.

In 1973 VN Misra of Poona University initiated excavations in shelter IIIF—23 and brought to light a continuous sequence of Stone Age cultures from the Late Acheulian Culture to the Late Mesolithic during the course of four seasons of excavations: 1973-76 (Misra, 1978). In 1976-77 Misra excavated shelters IIIF—13 and IIB—33, both of which produced evidence of the evolution of Mesolithic Culture.

In the same period Wakankar excavated eight shelters (IIB—33, IIIA—27, 28, 29 and 30, IIIF—16, 24 and 39), of which two, IIIA—30 and IIIF—24, yielded Acheulian and later remains while others yielded only Middle Palaeolithic to Mesolithic materials. Miss Susan Haas of the Museum für Volkerkunde, Basle, excavated three shelters, IIIC—13, IIIE—18 and IIIF—21, which yielded only Mesolithic remains.

Wakankar has also recorded the paintings in black and white off and on. He has published an account of some paintings in *Marg* (1975:17-34) an art magazine published from Bombay. Erwin Neumayer, an enthusiastic amateur from Austria, has been photographing and sketching selected paintings on Bhimbetka and other hills for the last three years, mainly from the point of view of reconstructing the cultural history of the Stone Age.

In 1973 news of the discovery of a large gallery of prehistoric paintings at Bhimbetka was widely reported in the Indian and international press. Several popular articles on the paintings and Stone Age remains from excavations were published by VN Misra (1973:11-14, 1973a:8-13) and VS Wakankar (1973:23-32). As a result of this publicity thousands of people from India and abroad have visited the site in the last five years, and it has become a major tourist attraction in Central India.

REFERENCES

1. Bhima is present in the mythologies of the Baigas, Bondos, Gonds, Konds, Korkus, Murias and Saoras. According to Korku mythology, Parvati created Bhimsen, a demon, to eat the heavy food offered to Mahadeo by Japre, a low-caste Mang. After eating the offering Bhimsen thought he had been defiled by the food and destroyed Japre's house. On Japre's request Parvati ordered Bhimsen to restore the house. Bhimsen agreed on condition that Mula, forefather of the Korkus, should pay the same respect to him as he used to pay to Ravana.

   Mula accepted his demand. Bhimsen then sent Kageshwar, the crow, for Buddhu the pig. Buddhu ate up all the dirt. His work was accompanied with the condition that Mula would worship him. Buddhu died of eating dirt. From that day he is worshipped by the name Mahabissum. "It may be noticed that the story ingeniously accounts for and sheds as it were an orthodox sanction on the custom of the Korkus of worshipping the pig and the local demon Bhimsen, who is placed on a sort of level with Ravana, the opponent of Rama" (Russell and Hiralal, 1969:553).
2. Before doing so Puranic history, as collated and sketched by Pargiter, is summarised below:

   Yayati was one of the descendants of the Iksvakus who ruled in the Ganga-Yamuna doab Pratisthana (Allahabad). He divided his kingdom among his sons. Yadu got the southwestern country watered by the Chambal (Charmanvati), Betwa (Vetravati) and Ken (Suktimati). His descendants divided into two branches, Haihayas and Yadavas. The Haihayas occupied the southern part of the territory and the Yadavas the northern.

   Powerful kings of both families often raided the Ganga-Yamuna doab; the Haihayas once going so far as Vaisali and Videha in the present state of Bihar. Northern Malwa, Saurashtra and Gujarat however formed the real core of the Yadava kingdom while the Haihayas settled along the Narmada, with their capital at Mahishmati (Maheshwar) and elsewhere (Sankalia, 1959:235).
3. There were two openings in the hill wall. "The lesser opening was closed by a band 87 feet in height and 300 feet thick at the base, or even more; the greater, by one in places, 40 feet high, and about 100 feet broad on top; and, though the first-mentioned band is now a complete wreck the latter is intact and still continues to turn the river Kaliasot into the Betwa, and from its top the old bed of the stream is recognisable" (Kincaid, 1888:350).

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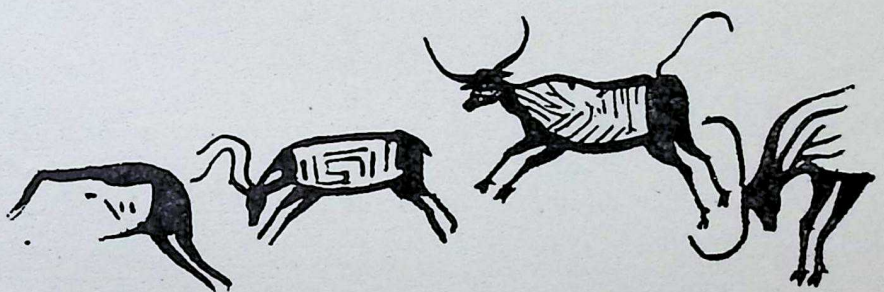
कलानां प्रवरं चित्रं धर्मकामार्थमोक्षदम् ।
मंगल्यं प्रथमं चैतद् गृहे यत्रप्रतिष्ठितम् ।।

—विष्णुधर्मोत्तरपुराणम् ४३.३८

"Painting is the finest form of art, which gives all kinds of merits, wealth, desires and deliverance to life. It is the first of the auspicious things to be enshrined in a house."

—*Vishṇudharmottarapurāṇam 43.38*
(c 700 AD)



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DISTRIBUTION AND DESCRIPTION OF ROCK SHELTERS AND PAINTINGS

In 1972, 14 years after the discovery of Bhimbetka, Wakankar carried out a survey of the region from Kari Talai to Jondra, and divided it into seven topographic areas (I-VII). He subdivided each area into clusters of groups of shelters, which he named alphabetically. Finally, he numbered individual shelters in each cluster in Arabic numerals. This three-tiered number (example IIIF—24) has been written on the wall of every shelter in black waterproof ink or sometimes white colour. Classification was done by Wakankar with the help of SK Arya, NA Vyas, JC Joshi and Ms Daljeet Kaur Gill. Shelters missed in this survey have been numbered by me. A new shelter is designated by adding a simple letter to the three-tiered number of the neighbouring cave (example IIIF—35/b).

The relationship of the area to topographical features, the number of clusters or groups in each area, and the number of shelters in each group are given in the table below:

TABLE 1

Classification of rock shelters on the basis of area, location and group

Area	Location	No of clusters or groups	No of shelters in each group	Total No of shelters in area	Total No of shelters in the region
I	Vinayaka	A	7		
		B	3	10	
II	Bhonrawali	A	17		
		B	72		
		C	18		
		D	19		
		E	42		
		F	9		
		G	4	181	
III	Bhimbetka	A	38		
		B	25		
		C	64		
		D	6		
		E	61		
		F	49	243	
IV	Lakha Juar East	A	63		
		B	70		
		C	20	153	
V	Lakha Juar West	A	15		
		B	10	25	
VI	Jondra	A	12		
		B	8	20	
VII	Muni Baba ki Pahari	A	10	10	642

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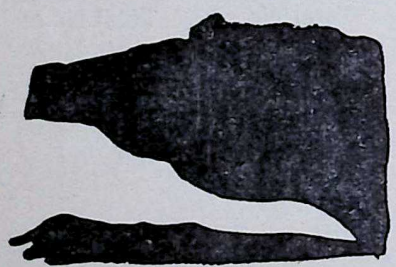
Approximately 55 per cent of the shelters contain paintings. It would have required many years and considerable resources to study the paintings of all seven areas. It was therefore decided to restrict the present study to only one area, namely III, which has the largest number of painted shelters. In the course of my field work I have also studied the paintings of a few rock shelters in other areas, and I intend to take up a detailed analysis of these areas after completing the present work.

Area III: Bhimbetka

The Bhimbetka area is divided into six groups A to F. The total number of shelters in this area is 243, of which 133 contain paintings (Fig 58).

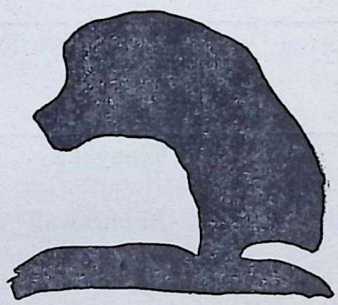
GROUP IIIA

Group A covers the rock shelters of the east-west-oriented high ridge located north of Bhonrawali hill and east of the main Bhimbetka hill, and joined to the latter at its western end. The ridge is about 500 metres long, 50 metres wide and is about 15 metres high from the plain ground to the north. It has a steep northern face but merges gently with the rocky plateau to the south. There are 38 rock shelters in this ridge—26 on the northern side, nine on the western, two on the southern and one on the eastern. Twentyfour of these shelters contain paintings. Shelter Nos 1, 4, 8-14, 18, 20, 23, 28 and 35 are without paintings. Rock shelter IIIA—1 is on the eastern edge of the ridge.



←Shelter IIIA—2

Shelter IIIA—3→



Shelter IIIA—2.[1] This shelter is on higher ground less than 20 metres north of A—1 and is surrounded by small boulders. It consists of two compartments, one opening north and the other west. The northern compartment is larger and bears drawings of five vertical lines and four animals. From the left, the first figure is that of a dog, and it is less than six centimetres long. To its right, the second animal is a sambar whose antlers, face and neck alone are visible.

The third animal, not clearly identifiable, is painted opposite the sambar and has its neck turned back. Its legs, belly and tail are not visible. The head, neck and chest are filled in with colour wash and the rest of the body is decorated with vertical parallel lines crossed by a horizontal band. Above this animal is the much-faded figure of a fourth animal whose head and hindlegs have been completely effaced. Traces of drawings are also seen in the part of the shelter facing west, but these are too faded to be decipherable.

Shelter IIIA—3. It is a small and narrow shelter formed by a west-sloping boulder resting on bedrock. Opening to the north, this shelter is to the north of A—1 and A—2. It has a narrow entrance and an arched ceiling, containing two drawings in light red. The upper drawing depicts probably a blackbuck with spiral horns and facing right. The head, horns, neck, tail and legs are filled in colour wash. The unpainted inner space of the body is decorated with horizontal lines.

Below this figure is a faded line drawing of a bird with what looks like a curved-back tail or canopy.

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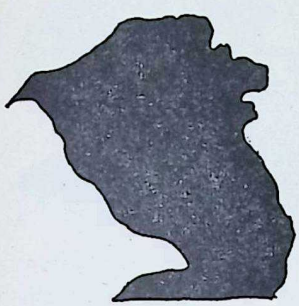
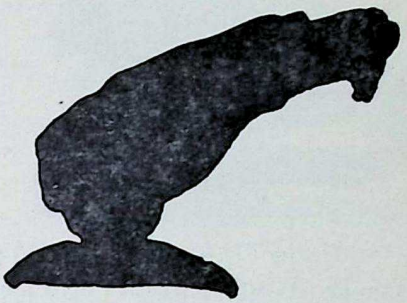
The 55-centimetre-long bird is probably a blue magpie (*Urocissa flaviostris*), common in the Himalayas.



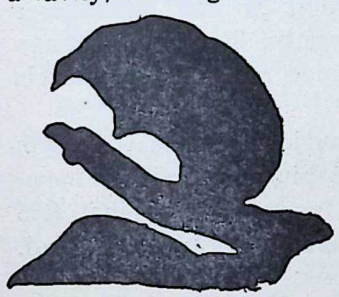
←Shelter IIIA—5

Shelter IIIA—6→



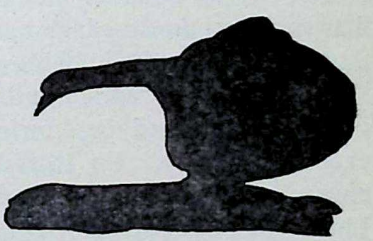
Shelter IIIA—5. The rock forming this shelter is greatly weathered and rests on a 190-metre-high platform. There is a much-faded red crayon impression, probably of an animal, at the lower end of the ceiling. The head, neck and small portion of a swamp deer stag are visible below and slightly to the right of the crayon impression. The stag is drawn in white. At the left end of the wall there are recent drawings of 22 dots, two squares and three patches in white.

Shelter IIIA—6. This shelter is formed by a rock balancing a heavy projecting roof on a narrow base. It is situated on low, flat ground a few metres north of shelter A—5. On the ceiling faint traces of white and light red colour are seen. On the south face of the rock a drawing of a horseman overlaps the figure of a cow, both drawn in white. The rider holds a sling in one hand. Painted inside a cavity, these figures are relatively better preserved.



←Shelter IIIA—7

Shelter IIIA—15→



Shelter IIIA—7. This shelter consists of a narrow cavity in a boulder to the south of shelter A—6 and west of shelter A—5. The boulder bears traces of a line drawing of an animal on the ceiling which cannot be seen from the outside. The animal, painted in burnt sienna, is partially obliterated. Fore-legs, lower portions of hindlegs and the middle quarter of the body are all that are visible in the drawing.

Shelter IIIA—15. Hardly one metre deep, wide and high, this is the smallest shelter of the group and is formed by a rock lying on the northern slope of the hill. The shelter is situated to the west of the previously mentioned shelters and opens to the north. Traces of drawings are found on the inside wall of the shelter. There are four masked children chased by an old woman running on unsteady legs. Her raised hand reaching to grab the nearest child, her dangling breasts and her bent back all help the woman come alive.

Her face and feet have faded and the child closest to her looks back. The second child, to the left of the first, is seen running and the third, still farther to the left, appears to be challenging the woman with his raised arm. The image of the fourth boy, farthest from the woman, is much faded.

Another woman is seen sitting behind the old woman and facing the opposite direction. Two small patches of colour may be seen above this woman. All the figures have been painted light red.

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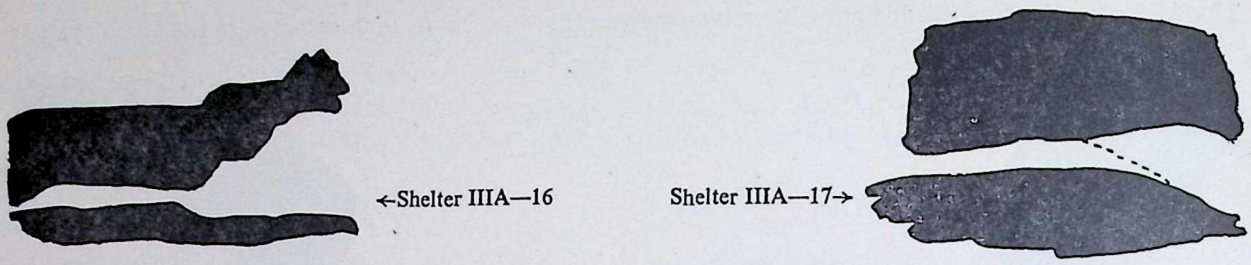

Shelter IIIA—16. Some 20 metres south of A—15, a rock resembling a sitting bull forms shelter A—16. With a length of 8.15 metres (east-west) the rock touches the ground only at its north and south ends. The ceiling of the shelter is 5.65 metres long, 4.70 metres wide and 1.05 metres high from the present floor.

Two small figures are seen in the shelter. One of them is on the left wall, near the northwestern opening, and the other 1.65 metres inside the entrance. In the first a thick line in burnt sienna forms a rectangular enclosure, probably the stylised drawing of an animal. The second drawing is of a pregnant goatlike animal (14 centimetres), executed in light red.

Shelter IIIA—17. Further to the west, shelter A—17 is formed by a rock resting on another against the northern slope of the ridge. This rock forms a passage, aligned east-west. On the east the passage is quite low while on the west it has formed a small shelter. The opening on the western side is 1.25 metres high and 3.3 metres wide, and the maximum height of the ceiling is 1.35 metres. The shelter is 5.7 metres long from east to west. Line drawings of the earliest period showing three men are seen on the left side near the western entrance. These have faded greatly. Two crude human figures (12 centimetres high each) are painted in white with hands and feet spread out. There are six drawings of leopards in light red and white.

With one exception, all the drawings are in a very poor state of preservation. Extensive growth of moss has covered the drawings, in some instances, almost completely. The biggest drawing is however well preserved (Fig 16). Located nearly in the centre of the ceiling, it portrays an animal (1.6 metres long) facing southeast. The animal is drawn in thick white lines and filled in with light red. The entire body, including legs and tail, are decorated with parallel lines.

The faded drawing of another leopard (32 centimetres) is found below its hindlegs. The rest of the leopard drawings survive only as patches of moss. There are drawings of two horsemen executed in light red and conventionalised shapes. Both horses are saddled and shown galloping off to the right with flying tails. The rider of the first horse holds a sword and reins in his hands. The second rider holds two spears in one hand and the reins of his horse in the other.

A light red dot is placed between the hindlegs of the first horse. Traces of two human figures in white are present between the legs of the first horse. The figures are older than the drawings of riders. Drawings of three small deer are found 15 centimetres north from the hindlegs of the largest leopard. Drawings of two more riders similar in style to the horse riders already mentioned are found near the edge of the ceiling at the western entrance.

Shelter IIIA—19. This shelter is formed by a rock, 12.95 metres long, 7.15 metres wide and 4.47 metres high, lying northeast of shelter A—17 and east of shelter A—21. The rock forms one low shelter in the west, another small shelter in the middle and a third in the east. The western shelter contains one painting of a hunter aiming at a chinkara doe followed by a fawn.

The animal appears surprised by the presence of the hunter holding a heavy bow and a long arrow with a big arrowhead. The hunter is assisted by two dogs, one large and the other small and lanky. The bigger dog is shown wounding the doe's foreleg, while the smaller one is looking at the fawn. A colour patch is visible near the tail of the fawn. All these figures are painted in dark orange. In the middle shelter there is a wheel-shaped white design (17 centimetres) painted 63 centimetres above the floor.

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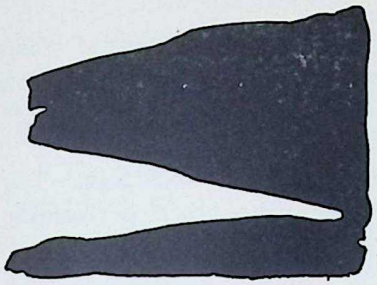
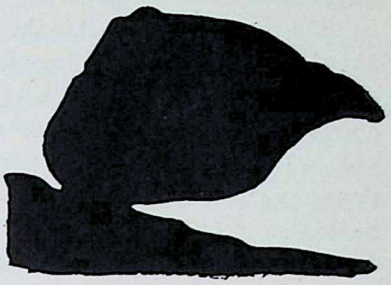


←Shelter IIIA—19 Shelter IIIA—21→



Shelter IIIA—21. This shelter faces north and is situated to the west of shelter A—19 and east of shelter A—22 at a slightly lower level from them. The entrance of the shelter is 3.5 metres long and 2.33 metres high. The main face of the ceiling has been used for painting. On the left, near the entrance, there is a human figure (21 centimetres) carrying some object in his right hand. The largest drawing in the shelter is of a buffalo (90 centimetres) pursued by 11 hunters (Fig 10). The animal is shown running and in the act of charging in anger.

The proportion of the legs, the clear indication of hooves and relief on the back make the figure look very natural. The buffalo appears to be driven into an enclosure or a trap. A semicircular line covering the animal's back is visible. Eight hunters are facing the buffalo, another is standing between its forelegs and snout, and the remaining two are standing under its belly.

Nine hunters are clearly visible while the other two are very faded, only their legs being visible. Excluding the fifth fro mright, who wears a covering round his waist, all the hunters are shown nude. The first, second and sixth figures (all in the same order) appear to be female because of their more naturally drawn and bulky bodies. The sixth figure has an elongated hornlike projection on the head, probably indicating plaited hair. The third and fifth hunters wear tasselled armlets. The hunters face the formidable buffalo armed only with sticks. The painting is in burnt sienna.

Fragmented traces of the drawing of a horse in white are seen below the legs of the buffalo, overlapping the figures of two hunters. Below this figure is a drawing of a nilgai (36 centimetres) in crimson and X-ray style. The animal is shown in profile with her infant inside the womb. Below the forelegs of the animal three human figures are shown engaged in some activity. The lowest looks as if balancing a T-shaped object in his left hand. The middle one follows the third, who appears to be climbing gracefully while holding an axe in his left hand. A bird resembling a heron is shown in front of the last man.

To the right of the man holding the T-shaped object the faded impressions of two men are seen. The faded traces of three drawings are found below these figures. Towards the right, there are six well-preserved human figures drawn in dark crimson. The fourth, a pregnant woman, is shown blessing a man prostrated at her feet. Below this group, there are 12 patterns of bushes drawn in white dots probably with the painter's finger. Such peculiar bush patterns are also recorded on the ceiling of the cave on the left of the same shelter. Above the figure of the pregnant woman, there is a goatlike animal (32 centimetres) running to the left.

Several fragmented drawings are found on the rock above the goatlike animal. A human figure holding a square-shaped object in his right hand is found above the animal. A line drawing of another animal is seen near the shoulder of the man. An indistinct stick figure is following the man. Traces of two legs of a human figure are found a little to the right of the last figure. Two men, very natural in appearance, are seen between the nilgai and the goat. Both wear masks. The first figure has a long stick on his shoulder, decorated with two triangular fringes. His right hand supports the stick. The second figure also holds a stick with two leather bags hanging from both ends. One more figure is recorded in front of the first. The most natural figure in this shelter is that of a wild boar chased by two dogs (Fig 2). It is painted just below the hunters. The artist has caught the boar's expression of fear in all its detail. The animal is running fast with open mouth. The ears, hooves and tail (though

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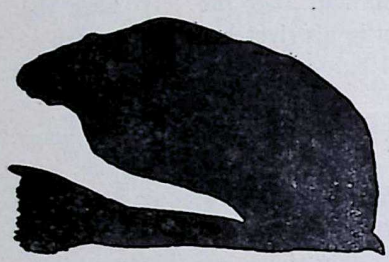
fragmented) and the general anatomy of the boar are all quite realistic.

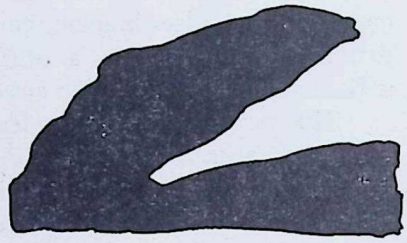
On the left side of this shelter, where the wall takes an inward turn, two men holding axes are seen entering from the left and confronted by three other men carrying clubs on their shoulders. The men with axes are naked. There are seven human figures in the background. Below these figures three deer are shown pursued by an archer.

Following the last man with a club is a figure with a trapezoid-shaped body and two legs. The upper portion of the body is not visible. This figure is followed by a group of three men, performing a ritual.

The recumbent figure spreading his feet towards the left is watching the man who is casting a spell with both his hands. The third figure is lying on the ground near the feet of the sorcerer. The sorcerer has a baglike object in his right hand and a stick with three barbs in his left. Traces of a bow and arrow are seen below the sorcerer's group.



←Shelter IIIA—22 Shelter IIIA—24→



Shelter IIIA—22. The rock forming shelter A—22 is to the west of A—21 and north of A—25. It is on the right side of the footpath joining Bhiyanpur to Bhimbetka. The shelter faces south, is narrow at the entrance and widens as it nears the ground. At the entrance it is 2.16 metres high. Near the southern entrance there is a much faded drawing on the ceiling in light red, possibly of an animal. A line drawing in white overlapping the animal figure is also fragmented and unrecognisable. A group of eight hunters is painted in burnt umber near the western opening (Fig 17). The figures are executed mostly in lines and are very reduced in size, their maximum height being 15 centimetres.

The figures appear to be surprised by the sudden appearance of an animal. The first figure from the left is shown fleeing towards the entrance. The triangular loincloth flapping in the wind enhances the idea of speed. The second figure, standing behind the first, is of an old man who appears to be restraining this overexcited youth by stretching out his left hand. The third figure, depicted at some height, appears to be ready for a march. The most arresting figure is that of a man squatting near the feet of the second man. He has a horned mask on his face and holds two sticks in his right hand.

The figure located to the left of and below the horned hunter is also of a running man. The figure behind the fourth hunter and below the third is drawn as if it is trying to stand up. The seventh hunter is placed behind the rising figure. The last figure of the group is a masked hunter drawn below the seventh. All the figures are composed so as to produce a rhythmic movement in the picture.

At a little height towards the right, very faded animal drawings executed in white are found. These animals are probably bovine. The drawing of a cow decorated with slanted parallel lines on the belly and with coloured legs is more clearly visible. Some three metres inside the main entrance and to the right of the hunter group is the figure of a sambar (50 centimetres) in light red. The animal is depicted moving naturally and unaware of the two hunters approaching from the right. There is another drawing of a horned animal to the left of the stag. This drawing is geometric in style and made of thick white lines.

Shelter IIIA—24. This shelter lies south of A—22, north of A—27 and east of A—25 and opens to the west. In the middle of the ceiling, where the surface is smooth, there is a faded picture of a stag-hunter in light red (Fig 18). A hunter is shown chasing a sambar stag, which is running off to the right. Except for the antlers, head, right ear and neck, the body of the stag is damaged. The antlers

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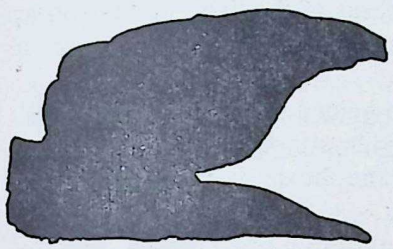
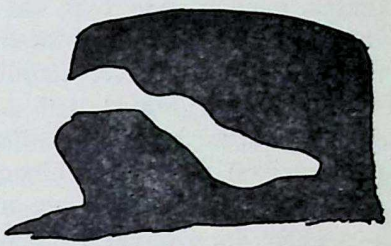
form a semicircle. The drawing of the hunter is rather peculiar. His head, probably because of his long hair, looks like an inverted cauldron. Two bulky arms are attached to the head, which has no neck. Though drawn naturally, the arms have no hands. The torso is depicted with a thin line and the pelvis is shown as a hexagon. The legs are also naturally drawn, but here again the feet are missing.

The head, arms and pelvic portion are painted in with flat colour wash, and the legs are decorated with parallel lines. The hunter holds a bow in his left hand, his arm is raised up to the shoulder and a big arrow in his right hand is ready for action. The bow is depicted by two convex lines. The triangular-tipped arrow has eight microlithic barbs. The movement of the figure is brought alive by the span of the legs. Below the legs there was probably the drawing of another animal, of which only a small part of the back and one foreleg are now visible.



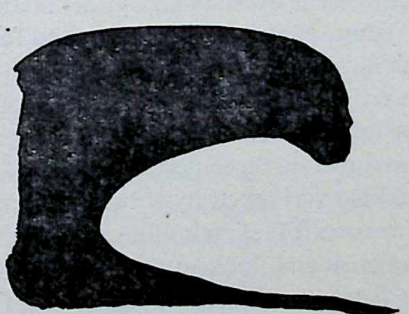
←Shelter IIIA—25

Shelter IIIA—26→



Shelter IIIA—25. This shelter lying to the west of shelter A—24 and east of shelter A—26 is one of the smallest in the area. At a height of 1.25 metres from the floor and 1.15 metres inward from the left end of the shelter, there is a silhouetted drawing of a pregnant cow (51 centimetres) in white. The head is narrow and small and resembles that of a nilgai. The forelegs, bent backward, give movement to the figure. The shoulder and hindquarters of the animal are bulky and heavy, while the outer line of the belly is somewhat flattish and parallel to the floor. The hindlegs are stiff, crude and lifeless. The cow's tail is bulky and hairy at the end. Two stick-shaped objects in front of the cow are drawn in the same colour. Thirtyseven sticklike human figures around the cow are earlier drawings executed in light red colour. One animal (19 centimetres) drawing in thick white lines is recorded 12 centimetres lower down near the forelegs of the cow. The head of the animal is missing. A man (12 centimetres) running is drawn to the left near the tail of the animal.

Shelter IIIA—26. This small shelter, facing north, is located on a slope towards the north of shelter A—29 and is slightly lower down the slope from it. The uneven ceiling of the shelter divides it into two parts, eastern and western. At the entrance to the eastern compartment impressions of white pigment and red crayon lines are found. One trident-shaped white form is clearly visible in the ceiling.



Shelter IIIA—27

Shelter IIIA—27. Opening to the west, this shelter is in the lower portion of a big rock, 16.4 metres long (north-south), 7.6 metres broad and 4.7 metres high. The mouth of the shelter is 6.4 metres wide and 1.92 metres high, and the depth of the shelter in the centre is 3.1 metres. The shelter floor is levelled with rock slabs. Paintings are done in white, light red and purple. As many as five layers of

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figures in white are seen in the shelter. There are 55 handprints (42 lefthand and 13 righthand) in all. Except for one righthand print which is light red, all are white.

Two dotted lines, parallel and wavy, are found at 1.6 metres from the floor. Below them are three human figures, one animal figure and other unrecognisable faded drawings. At 1.65 metres to the right of the left corner, a panther, its body marked with stripes, faces two bulls having large circular horns and bodies decorated in crisscross lines. The panther, 40 centimetres long from muzzle to rump, has puny, curved legs with big claws. The head, neck and hooves of the first bull, in front of the panther, are faded. The visible portion of the animal is 53 centimetres long from chest to rump.

The neck of the second animal resembles that of a horse. The animal is 63 centimetres long, head to tail, and overlaps the figure of a man with a stick in his right hand. Nineteen of the handprints are scattered around the horns of these cattle and one is stamped on the belly of the first animal. The dotted lines passing over the head of the panther and covering the horns of the first animal overlap the head, neck and tail of the second animal. One small unidentifiable animal with horns is recorded near the rump of the second bull.

A cavalier armed with a thin sword and a round shield is shown guided by an attendant on the right side of the ceiling. A little further is another cavalier followed by his attendant. A tree pattern (1.26 metres) overlaps the hindquarters of the second horse. The tail of the horse is visible through a gap at the bottom of the tree trunk.

There are several semicircular objects, probably beehives, hanging on all five branches of the tree. Two handprints are also seen between the legs of the horse. The following attendant is shown defending the cavalier from the two men holding big circular shields. These men overlap an animal. Below the horse riders there are four bewildered animals, one immediately below the horse and three farther down. In the extreme right corner three unrecognisable animals and a man are vaguely visible.

Drawings near the floor are much more faded. From the left we first see four linear images of men in white, then a figure of an animal in light red and a more visible drawing of a cavalier. The bodies of the horse and its mount are filled in lines. The cavalier is located 28 centimetres below the panther facing the cattle. Farther to the right is a drawing of a leaping stag (31 centimetres), executed in light red. The body of the stag is decorated with crossed lines and the head and legs are filled in colour. Nearby, on the right, are remnants of a white line drawing, a small figure of a soldier in white and an image of an elephant in light red. A ten-centimetre-long drawing of an archer, of which only the upper half of the body is now visible, is next to the elephant. A little higher there are two swordsmen in white and red crayon lines.

Two elephants (57 centimetres and 40 centimetres) facing opposite directions are painted in light red. A man is shown standing on the back of the first elephant. Four vertical lines and a triangle are depicted between the elephants. Eighteen centimetres below the second elephant there is a faded drawing of a man. A figure of a cavalier is overlapped by the image of the second elephant. There are five soldiers, one near the mount of the first elephant and four below the same elephant. They wear tunics and have swords and shields in their raised hands.

Eleven more soldiers drawn in red crayon are seen to the left of the former. The lowest drawings are near the right-corner. These are executed in crimson and light red and show a horseman chasing an animal, a man holding a hexagonal frame, three vertical lines, a bird (*Bubulcus ibis*) in flight and a small galloping animal. The animal is overlapped by a human image. Above the vertical lines, there are fragments of drawings and a forceful sketch of a cavalier with three pedestrians. The cavalier group, executed in thick lines of burnt sienna, looks quite fresh.

Shelter IIIA—29. This shelter faces northwest and lies west of shelter A—27 on the way from Bhimbetka to Bhiyanpur village. It is separated on the western side from shelter A—30 by a narrow passage. The shelter is 9.35 metres long and 8.3 metres wide. Its ceiling is very low. A faded drawing of a cavalier in light red is seen in a cavity at the entrance. Three human figures formed by joined triangles and fragments of several figures are found on the right side of the cavalier. In one fragment a hand holding a sword and straight lines meeting at a point are however recognisable.

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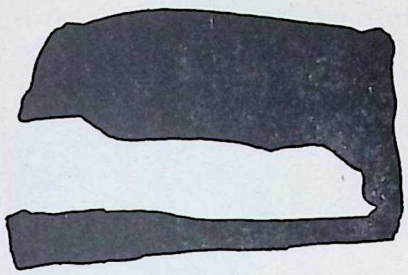
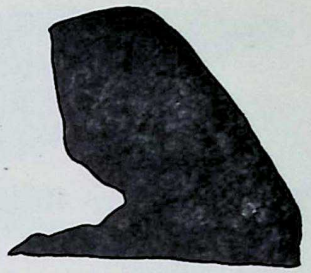


←Shelter IIIA—29

Shelter IIIA—30→



On the ceiling, there is a very natural drawing (36 centimetres) of an ox. The horns form an almost complete circle. The forequarters of the body are heavier in comparison with the hindquarters, which are quite realistic. Hooves and other details of the legs are clearly depicted. The horns, head, neck and hump are painted in white while the hindquarters are light red. The colour of the forelegs has changed into dark crimson. Patches of sepia are also recorded near the hump, on the trunk and on one hindleg. A very faded white drawing of an anthropomorphic creature is found 2.16 metres to the right of the bull. Two stylised human figures are painted near its forelegs. The colour of both the figures is dark crimson.

Shelter IIIA—30. This shelter, opening to the north, lies to the west of shelter A—29. It is 6.8 metres long, 2.17 metres high and 2 metres deep. The depth of the shelter increases to 2.6 metres on the right, where it forms a cave. Near the entrance, there is a painting in white showing two facing horsemen. The stylised horse on the right bears a cross-legged rider holding a sword in one hand and reins in the other. In front of the horse is a foot soldier fending off an attack by the second horse, which is rearing on its hindlegs so that its rider appears to be falling off.

The inside wall is used as a big canvas showing a panoramic view of a battle (Fig 20). There are 34 drawings, including five riders. At the extreme left, we see women holding hands. The left hand and the upper half of the body of the first man are visible. The second man holds a rectangular object in his left hand. Remains of two human figures are recorded to the right. Below them are two animal drawings.

At 1.2 metres from the floor a trident is painted on an animal figure. The animal (48 centimetres) is probably a cow and is painted in orange lines. The upper half of a human figure is seen to the right of the trident figure. A bow-shaped drawing is on the ceiling just above the trident figure. Farther to the right, there are four fragmented drawings, two of animals and two of men. Below them is an animal surprised by an archer approaching from the right. The archer, only the upper half of whose body is now visible, holds a bow in his left hand and a mace-like object in the right. Below the archer there is a drawing of a foot soldier facing another soldier on a prancing horse. Five more drawings of soldiers, vaguely visible and smudged, are found to the right of the cavalier. A simplified line drawing (36 centimetres) of a cow is recorded in light red below these figures.

Another line drawing of a bull in the same colour is found to the right of the cow. Above the bull there is one more soldier riding a horse and faced by a foot soldier holding a long, decorated shield and sword. A serpentine fragment is seen to the right of the soldier. Below it is a human figure with raised hands. An inverted U-shaped line crossed by another widened U-shaped line constitutes the whole figure. At the same level as the pedestrian soldier is a drawing of a small animal running on its hindlegs. Another foot soldier followed by a horseman is to the right of this animal. The soldier holds a long, decorated shield and sword, not clearly visible. The two remaining figures are of soldiers engaged in combat.

Shelter IIIA—31. The rock (11.60 metres long and 6.45 metres wide) forming shelter A—31 lies a few centimetres west of shelter A—30. The shelter opens to the west. Drawings on the ceiling are painted in white and are all in a poor state of preservation. Moreover, the figures of different layers having been painted in a single colour have become inextricably mixed. Visitors have also spoiled the drawings by writing their names in charcoal. A few drawings are however recorded from the shelter.

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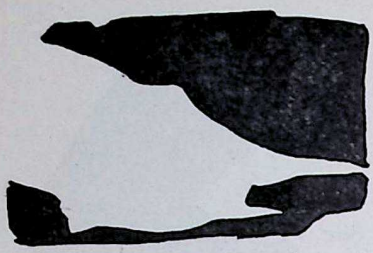

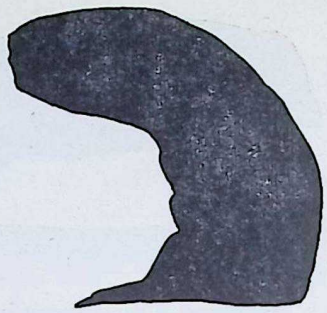

←Shelter IIIA—31 Shelter IIIA—32→

Traces of much faded linear drawings are found on the left of the ceiling, 1.8 metres inside from the entrance.

The drawing of a sambar stag (39 centimetres) is seen to their right. Its head and neck are filled in with colour and its body is decorated with four horizontal and six wavy vertical lines. A drawing (29 centimetres) of a horse rider is recorded to the right of the stag. On the righthand side of the ceiling seven human figures are found in four rows. The man in the fourth row is shown on the back of an unknown animal. A dog is drawn below this animal.

Three very fragmented animal drawings overlap one another. The drawing of another stag is found near a platform in the interior. A third drawing of a stag is noticed 1.6 metres to the right of the second one. There are in all five drawings of stags, five also of horsemen and eight of men on the ceiling near the entrance.

Shelter IIIA—32. The small rock forming this shallow shelter lies between shelters A—27 and A—34. The shelter opens to the west and is surrounded by big boulders on that side. It is 2.15 metres high at the entrance and 1.8 metres deep. There are 36 drawings in this shelter. The old red figures, smaller than the later white, are painted in burnt sienna and light red. The red figures face the right while the white mainly face the left.

The first drawing from the left is of a hoofed animal whose hindquarters alone are visible. Next to the animal is an archer, drawn in stylised form with a wraithlike body and attended by a dog. A headless drawing of an animal is seen in front of the archer. These figures are superimposed on an unidentifiable animal, whose head in turn is overlapped by a stag facing the archer.

The drawing of a young calf with circular and splayed horns is found above and to the left of the stag. Six fragmented drawings are recorded above the figure of the calf. In the first drawing the legs of a faded goatlike animal are visible. A man in front of the animal is shown with a tambourine-shaped object on his shoulder. In the third drawing the forelegs of a carnivore are seen. The next drawing is that of a horse-like animal. To the left are four parallel lines. The last fragmented drawing shows the legs of an elephant.

Three drawings of cows are recorded inside the depression below the archer and the stag. Two animals (probably a cow and calf) face right and appear to be disturbed by a bull standing in front of them. The bull, with the hair on its shoulders and near the throat raised, looks formidable.

The figure between the calf and the bull is of a man with faded head and legs. Figures of a man and a dog are painted above the bull and below the stag. Between the stag and the man is a charging bull.

The drawing overlaps 12 straight and rather enigmatic lines. Over the bull are the legs of a faded animal. A very natural drawing of another bull is found to the right of the charging bull. A much-faded animal with a long neck and horns is painted lower down from the bull. A strange animal is seen to the right of the long necked animal. Its body resembles that of a cow while its head is like that of an anteater. The figure overlaps a human figure. Two archers are near the chest of the animal.

The figure on the extreme right of the group is a sambar stag (36 centimetres). A human figure with raised hands and a cylindrical object tied to his waist is found near the forelegs of the animal.

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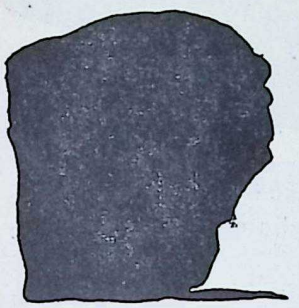
Ten small animal figures, painted in burnt sienna and light red, are near the right end of the shelter. Excluding the figure of a dog, painted above the first antelope near the right edge of the shelter, all the animals face right. The animals shown following one another are probably chinkaras.



←Shelter IIIA—33

Shelter IIIA—34→

Shelter IIIA—33. The steep rock in front of shelter A—32 does not actually form a shelter but contains drawings. The rock is 5.4 metres long (east-west), 5.45 metres wide (north-south) and 3.75 metres high. Executed in crimson, light red and burnt sienna on the western face, the figures are vaguely visible. The head and outline of the neck of a sambar are however comparatively clear. The neck is drawn with two parallel lines which are extended to form the brow tines of the animal.

The stag is facing a masked hunter whose hand is raised towards it. Traces of white drawings are found to the left of the animal. There is a crimson-coloured line drawing of another hunter below the first. He is shown running with a bow and arrow. A stick-shaped drawing of a naked archer in burnt sienna is below the second hunter. A commalike shape is painted in front of his bow. There are two more human figures and an angular line in light red to the left of the hunter. The first man holds a conical bag in his hand while the second has hands spread out.

Shelter IIIA—34. This shelter, facing south, lies on the southern slope of the hill, next to shelter A—32. It is shallow and wide. The length of the semicircular opening is 9.68 metres and it has a maximum height of 1.54 metres. Paintings of the late phases occur in several layers and are mainly in white. These later drawings overlap older drawings in light red surviving as traces.

Drawings of the upper layers have also faded and been damaged. Near the entrance is a drawing of a horseman overlapped by an unidentifiable figure which in turn is overlapped by a third figure. To the left of these figures is an elephantlike animal. About three metres from the left corner of the ceiling is a drawing of a very natural-looking sambar. The neck and a foreleg of the animal are visible while the rest of its body is overlapped by a faded drawing of a rider.

Seven human figures painted in light red are recorded to the right of the sambar and rider. Five of them are drawn like leaping monkeys while two are standing. A strange figure of a lizardlike animal is recorded near the head of the rider. Two figures are found between the lizardlike animal and the sambar. One resembles an inverted U and the other is cross-shaped, perhaps the lower portion of a human figure. A little higher up to the right, there is a fragment of the head of a chital doe. Large drawings of animals, probably of the cow family, are found in the surrounding upper portion of the ceiling. Two drawings of horsemen are recorded to the right. The rider on the left horse is assisted by two attendants, and that on the other horse has only one attendant. Figures of three men, riding an animal, are found at the extreme right.

Shelter IIIA—36. Some 50 metres south-west of shelter A—34 and on the gentle northeastern slope of the main hill, lies a big frogshaped boulder. It is balanced on the bedrock only in the centre. The shelter opening to the west contains drawings and has a depth of 4.7 metres and a breadth of 3.8 metres. The drawings have been done in white and light red. Starting from the left the first figure is that of a man, drawn in front view. The figure is formed by geometric units. The man seems to be facing an animal, probably a bull, which is chased by an archer from the right.

The body of the animal is filled in with colour. The archer following it is more naturally drawn.

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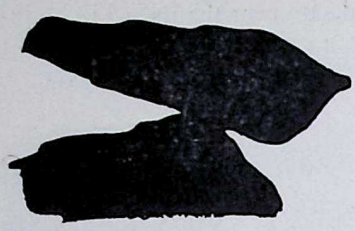
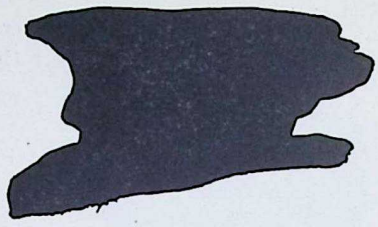


←Shelter IIIA—36

Shelter IIIA—37→

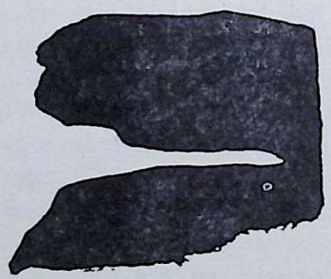


A human figure is seen lower down to the left of the geometric-shaped man. These figures as well as the three patches between them are executed in white. Two animals, probably deer, drawn in light red lines are superimposed on the white figures.

There is an inscription in Sankha script 26 centimetres above the archer. Six silhouettes of human figures in light red are seen inside a cylindrical cavity on the southern face of the boulder. The tallest figure is 13 centimetres long. All the figures are shown in threefourth profile with left-facing heads. The first figure at the left appears to be female and wearing a tight skirt. She holds a bowlike object in her left hand. The second figure is of a man. His chest and belly are decorated with three longitudinal lines, as if to suggest clothes. Under his left arm he holds a bundle and in his right arm what appears to be a bow.

The third and fourth figures look like women with braids and chignons. Both wear long skirts, reaching down to their knees. One of them has a bundle on her back. Both figures are joined to the second and fifth figures by holding common sticks. The fifth figure is of a tall and solidly built man. A corner of his headdress hangs down his back. He also carries a bundle under his left arm. The extreme right figure also appears to be a female.

Shelter IIIA—37. A boulder lying 60 metres west of shelter A—36 forms shelter A—37, the westernmost shelter of group IIIA. The boulder has three small cells, two opening north and one south. Drawings along with an inscription in light red are found in a cell facing north. The painted cell is 1.6 metres long, 1.3 metres deep and 1.5 metres high at the entrance. An indistinct patch, 13 centimetres long and nine centimetres wide, is recorded on the ceiling on the left. The second drawing, lower to the right, is of an old man. He wears a turban and a waistcloth (lungi) extending to his feet, strangely drawn opposite to the direction in which he is moving. He is carrying a load on a stick on his shoulder. The man is 18.5 centimetres tall and follows a curious fourlegged animal (11 centimetres), painted 13 centimetres to the right. Higher up and further to the right is an inscription in Sankha script.



Shelter IIIA—38

Shelter IIIA—38. A small shelter with three drawings on its ceiling is found on the southern slope of the hill east of shelter A—34. Facing south, it has a low ceiling and its floor is 1.6 metres higher than the surrounding ground. The drawings executed in dark crimson are faded. A human figure has a sticklike body and bearlike mask on its head. In front of the man are traces of inverted V-shaped figures. The figure pursuing the man is unidentifiable.

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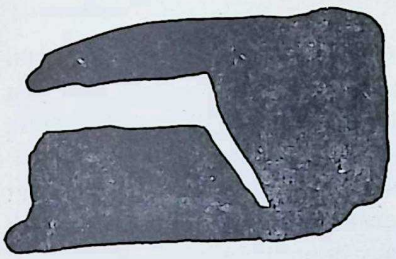
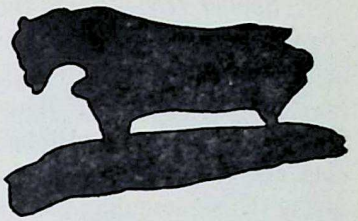
GROUP IIIB

The low northern range which runs east-west on Bhimbetka hill contains shelters of Group B. Twentyfive shelters have been recorded. Nos 2, 4, 8-10, 12, 13, 16-19 and 22-25 are unpainted, but B—11, B—15 and B—20 are of considerable size and rich in paintings. The first two have preserved the oldest prehistoric paintings while in the third we see a long tradition of rock art.



←Shelter IIIB—1

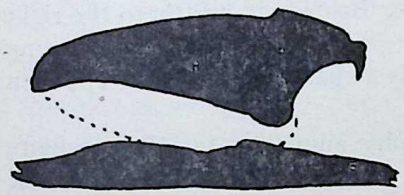
Shelter IIIB—3→



Shelter IIIB—1. A large boulder, 11.38 metres long (north-south), 9.2 metres wide (east-west) and 5.5 metres high at the southern end, forms this shelter. It is situated 120 metres west of shelter A—37. This shelter is formed by the detachment of a large block from the centre of the boulder. Traces of white are found here and there on the greatly weathered ceiling.

Drawings of two does of swamp deer are found near the ground on the eastern face of the rock outside the shelter. The animal on the left is clearly visible and is galloping. Only the hindquarters of the second animal are visible. The full figure of the doe is 23.5 centimetres long, muzzle to rump, and 19 centimetres high at hindquarters. These figures are drawn in light red colour.

Shelter IIIB—3. Northwest of shelter B—1 and situated on the high east-west ridge lies shelter B—3. The rock forming this shelter is balanced on pillar-like projections. On its western face is a Sankha inscription under the shadow of the vaulted ceiling, 1.86 metres from the floor of the rock. The inscription is in red crayon and vaguely visible.



←Shelter IIIB—5

Shelter IIIB—6→

Shelter IIIB—5. The rock (10.4 metres long, 5.4 metres wide and 3.3 metres high) forming shelter B—5 is situated to the west of shelters B—3 and B—4. The main shelter opens to northeast and does not contain any painting. Towards the southwest there is a small entrance with a cave-like compartment where there are drawings in dark orange and white. Two geometric designs and faded drawings of cavaliers are in dark orange. Both designs are tetragons. The first one (27 centimetres × 28.5 centimetres) is an *alpana* design and encloses one more tetragon, a circular wavy line and a circle. The second design is filled with dots and arches. A triangle is depicted to the right of this design. To the left is a fragmented figure of a horse rider, of which only the torso of the mount and the forequarters of the horse survive. A soldier in white is 60 centimetres to the right of the second design. He holds a leaf-shaped sword and a round shield.

Shelter IIIB—6. This shelter is located 20 metres to the west of shelter B—5 on the northern slope of the range. It is small and narrow and opens to the north. On the ceiling, 1.1 metres inside from the entrance, the figure of a soldier is painted in white. He holds a sword in one hand over his head. In this stylised figure the head is represented by a circle and the rest of the body by an elongated triangle. The figure measures 24 centimetres form the head to the lower extremities.

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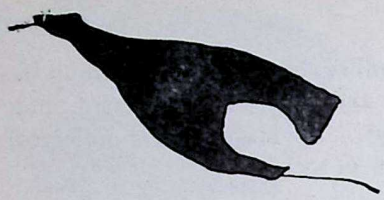
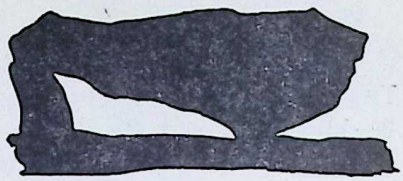


←Shelter IIIB—7

Shelter IIIB—11→



Shelter IIIB—7. On the northern slope of the range, close to shelter B—6, lies a boulder with an oval-shaped alcove. A drawing of a man is on the wall. The faded human figure, holding probably a sword, is drawn in light red and is 8 centimetres long from head to chest. The lower body is obliterated.

Shelter IIIB—11. This shelter is located south of shelters B—7 and B—8. It is hidden by a thick growth of trees and visible only when one is very close to it. The ground rock forming an almost flat surface of the shelter is 8.7 metres long (north-south), 8.5 metres wide (east-west) and 2.27 metres high from the surrounding ground. The ceiling, concave in the centre, has a maximum height of 1.28 metres. With a length of 8.23 metres (north-south) and a breadth of 10.2 metres, the ceiling is supported by a large boulder on the western side and by two pillar-shaped formations providing three openings on the northern and southern sides. On the less weathered southern portion of the ceiling drawings have been found in good condition.

A composition of men and animals, covering a space of 2.25 metres × 1.65 metres, is drawn in light red and burnt sienna. Nineteen animals, 11 human figures and ten fragmentary drawings can be seen. At the top left of the composition we see a man pursuing an animal, probably a doe (Fig 19). Below to the right are three stick-shaped men with triangular heads. They wear loincloths and are unarmed. Farther down there is a chital doe with a cylindrical body and stiff legs. The inner space of the trunk is decorated with horizontal and vertical lines. Below the chital is the figure of a man whose left arm and buttocks are not visible. Farther down to the left is a badly damaged drawing of a cow followed by a man.

Some 25 centimetres to the right of the group of three stick-shaped men is a meticulously drawn figure of a buffalo. It contains every detail that can be shown in profile. Below and a little to the right is the figure of a sloth bear. One figure in front of the bear is not clear but looks like two intersecting curved lines. The sixth animal found below the hindlegs of the bear is a charging buffalo. The man facing it is shown as if running off hastily to the left.

The fragmented figure to the left of the buffalo is perhaps a fleeing animal. One 10-centimetre patch is found to the left of the running animal. The drawing of a odd-looking and unidentifiable animal with a test tubelike body is found to the right of the bear. The animal has a J-shaped right horn and tail and four stiff legs. A deer is found near its forelegs. A stick-shaped man holding two sticks in his left hand and a round object in the right is seen above the odd figure. A little higher up and to the right of the man is the headless image of a galloping deer.

Two cows are depicted following the odd animal. The animals appear to be annoyed by the presence of two unarmed men standing in front of the first cow. The raised tail of the first animal gives it a ferocious look. The first man is shown with his head thrown back, his arms upraised and legs extended. The upper portion of the second man is fairly clear. A little to the left of these men is the drawing of a dog with an upraised tail and a man. Below these figures there are three does of swamp deer pursued by a male. The forelegs of the first are filled in with lines and its belly is decorated with two parallel horizontal and two vertical lines.

The body of the second is filled in with angular lines. The head and forelegs of the third doe are filled in with colour wash. The stag is crowned with large antlers and its body is filled in with cross lines. A man in the act of throwing something is seen below the stag and the hindquarters of an animal below the first doe.

The drawing of one more stag is found lower down to the right of the human figure. The neck

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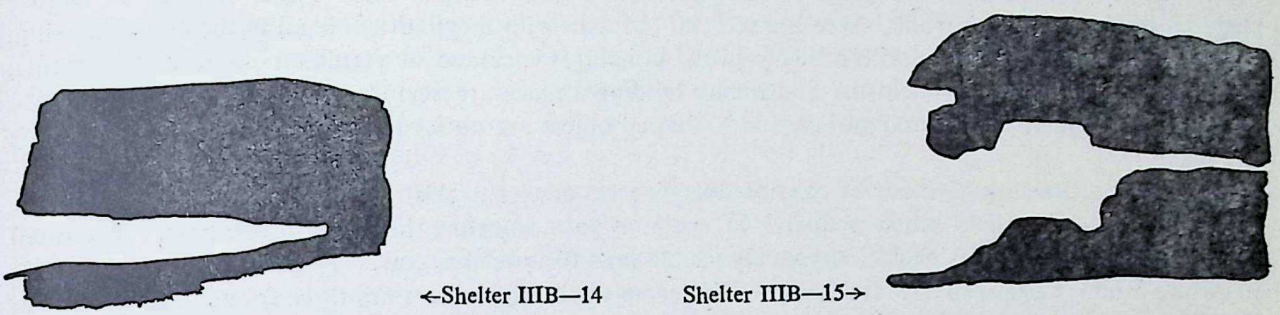
and legs are filled in with colour wash and the inner space of the belly is decorated with curved parallel lines. The broken lines seen in front of the stag are probably the remains of two humans. Below, a fragmentary drawing shows the hindquarters of an animal. Thirteen lines of different lengths and shapes are found in front of the animal.

The last animal of the group is a swamp deer. The body of the animal is in profile and the head is in three fourth view. The head, forelegs and one hindleg are filled in with colour and the rest of the body with lines. Fragments of paintings are recorded below the stag and near the western entrance.



←Shelter IIIB—14 Shelter IIIB—15→

Shelter IIIB—14. All the rocks on the northeastern slope are aligned almost east-west in the form of parallel ridges. Except for B—15, all shelters from B—12 to B—21 are found (west-east) in this group. Shelter B—14 is of considerable size with a low and smooth ceiling. Two angular lines in light red are seen on the ceiling.

Shelter IIIB—15. Shelter B—15 is the largest in Bhimbetka. Facing north, it is located opposite shelter B—14. The rock forming this shelter and two small facing cells is 58 metres long (east-west), 11 metres wide (north-south) and six metres high. The entrance of B—15 is 32 metres wide. The ceiling is relatively higher on the eastern side and its maximum height (four metres) is reached in the centre. The shelter is 5.4 metres deep. On the right side the ceiling is not supported by the wall. Thus two crevices occur horizontally between the ceiling and the main supporting wall.

An elegant drawing of a chinkara (Fig 1) drawn in light red is recorded 1.75 metres above the floor of the shelter. It has a narrow, long head, a slender neck, and a graceful trunk supported on four thin tapering legs. The rhythm of line, the balance of the figure and the formation of the inner unpainted space are all unique and praiseworthy.

There are very faded drawings of five fleeing animals below this figure. With the inner space of their bodies decorated, they all face right. Beginning from the left, the first figure is of a deer (50 centimetres), fragmented near its tail. The second animal is a cow (38 centimetres). Above the cow, traces of faded drawings are seen. Both the animals and the faded drawings are executed in burnt sienna. The third figure, in sepia, is again of a deer, galloping and chased by a hunter from the right side. The fourth animal in burnt umber is a bull (23 centimetres) which looks perturbed. The animal (18 centimetres) on the extreme right leading the others is also a deer. Its hindlegs are vertical and forelegs drawn inwards. It is in sepia.

In the second row, on the extreme left, we see a man (25.5 centimetres) near the hindlegs of the first deer. His head, neck, left hand and left foot are not visible. The man probably holds a stick in his right hand. To the left of the man, three linear patches are recorded. The man and the patches are painted in burnt sienna. Further to the right, there is a trumpet-shaped object with its narrow end to the ground. On the right side are quiver-shaped and coconutlike objects drawn with ten outstretched arms.

To the right of the second object there is a squatting figure of a man with a round head and a gourd-shaped torso. His hands are drawn so as to form the shape of a kite. His legs are mere zigzag lines and near them is a three-centimetre-long cylindrical patch. Two recumbent figures are

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depicted in front of the man. Both of them have tiny circular heads. The figure on the left is probably a female. Most of the very faded and fragmented figures in the lower row are unintelligible,

Further to the right is a seated male figure. A circle is drawn in front of his throat towards the right. The next figure is of a vertically drawn charging bull. A cross-shaped man with a bag on his left shoulder is to the right of the animal. Fragments of two drawings are far to the right. A leaf-shaped drawing is recorded 32 centimetres to the right of the fragments. Higher up and a little to the left is a cross with dots at the ends in scarlet.

Four vague, human stick-shaped figures, a leaf and 12 dots are to the right of the cross. On the right face of the rock there are traces of 12 fragmented figures in light red. These include a sambar stag, a doe, an animal trunk, three hunters, an old man with a cylindrical head in the act of blessing, and a coiled line. A soldier with a heavy sword in hand is executed in vermilion colour. Fragments, stick-shaped men, kitelike enclosure and a man holding a mace are seen next to the soldier. Faded traces of a human figure and an inverted V-shaped object are noticed to the right of the man holding the mace.

There is a drawing of a cow of considerable size 1.5 metres to the right of the man holding the mace. Another animal, much reduced in scale, is painted below the throat of the cow. The small animal has stiff hair on its neck. A vaguely visible man follows the cow. These three drawings are in white and overlapped by red lines. Higher up to the right there are three fragmented designs in light red colour. On the north face of the rock, there are traces of faded white drawings and a rectangular design in light red.

At the mouth of the crevice a faded animal with its mount is visible only by its thin outlines. Below it is a horse. A flowerlike line drawing in sepia is seen higher up on the ceiling. Two leafshaped enclosures, followed by a lipshaped drawing and two doglike animals, all in vermilion, are on a narrow vertical strip of rock in the main crevice.

To the right, inside a 60-centimetre-deep cavity, there are drawings of five cavaliers and eight soldiers marching in two rows. Higher up on the ceiling two more rows of soldiers and cavaliers are recorded. In the first row, there are three cavaliers and three soldiers, while in the second row four cavaliers are followed by two soldiers. Lower down there are three drawings of horses along with an animal figure and two colour patches. Below these, two more horse riders are seen in a very poor state of preservation.

About a dozen crude drawings overlapping the horse riders are noticed on the ceiling. These drawings are much simplified and executed in light red. In one drawing a horseman is shown hunting a sambar stag with a long stick and a dog. Three drawings of horses are recorded on the ceiling of a small alcove. The last figures are of two men, one holding a mace.

Two south-facing shelters contain scarlet and white figures. In the first shelter a cavalier, a crude image of an animal and three concentric arches are found on the left. Towards the right there is a man holding a spear in one hand. A wounded animal is shown lying near his feet. Further to the right are a man with a shield, 29 fingertip dots, a wheelshaped design and five other line combinations. Thick red lines are found at four places on the ceiling of the second shelter.

Shelter IIIB—20. Situated on a rocky platform, this east-facing shelter is of considerable size, and is visible from afar. The ceiling of the shelter is 10.4 metres long (north-south), eight metres wide (east-west) and 4.4 metres from the floor. From the extreme left (near the southern edge of the opening) we see three armour-clad soldiers holding swords, shields and battle-axes and painted in white. Below these figures is a woman with her hands raised and faced by a man partially visible in the painting. Between the soldiers and the woman, two cavaliers are painted in light red. Higher to the right is a row of eight running cavaliers in vermilion and white. Below these a soldier wearing a tunic and holding a spear and shield is painted in white. Near the floor there are three horsemen leading a procession of elephant riders and horse riders. Still lower below the soldiers are traces of two cavaliers, a horse and an axe.

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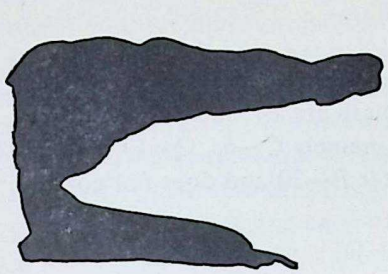
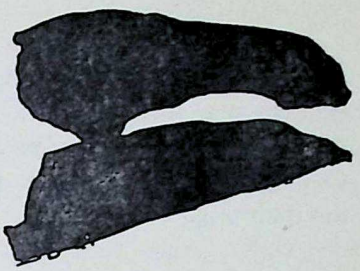


←Shelter IIIB—20

Shelter IIIB—21→



The figure of the elephant with two mounts is first drawn in white and then outlined and decorated in vermilion. This elephant is followed by three cavaliers. Above there is a horse pursued by a horse rider. Lower to the right there are six horse riders and three foot soldiers in single file. Two more horse riders are higher up from the second soldier. Below the row of six horse riders and foot soldiers, there are eight other riders moving in a line.

These drawings of horse riders overlap many faded drawings of the earlier phases. A giraffelike animal is found between the fifth and sixth horse riders. The height of this animal is twice that of the fifth horse. A crude human figure follows the animal. A figure of a jungle fowl is seen a little higher up and to the right of this figure. A stylised drawing of a running animal is dimly visible to the left of the giraffelike animal. All these drawings are in white. To the right of the jungle fowl a design similar to a wasp-waisted drum is executed in dark crimson.

Fiftyfive gnatshaped human figures, marching in seven rows and executed in dark crimson, are overlapped by the drawings of cavaliers and soldiers. Drawings of a panther, two horsemen, and a soldier holding a battle-axe and sword are drawn in light red. Two more horse riders, in white, are seen to the extreme right. Below these are a horselike animal facing a cavalier, and a P-shaped figure. A little higher and to the right a man is depicted with a large axe gripped in bath hands. Further to the right near the northern entrance, three men—two of them facing each other—are seen on the ceiling. To the left is a camel with hump near its tail. In front of the camel is an archer aiming at a sambar stag (65 centimetres).

One more hunter is shown with a raised stick near the hindlegs of the stag. The head of the animal is overlapped by a horse rider leading three more riders. All four drawings are in a good state of preservation. Above them a sambar stag (41 centimetres) is rounded up by two hunters. Vaguely visible drawings of three animals are around the sambar.

To the right is a drawing of a man and woman copulating. A bull is on the left, and a crescentic object with rays above the woman. Fragments of an old design formed with rectangular units in dark crimson are visible above the object. Two red crayon drawings of small horned antelopes are depicted near the main entrance. To the right of these figures are two white line drawings of goatlike animals. The left part of the fragmented design is overlapped by a stylised figure of a nilgai. Traces of eight white drawings are found near the animal. The head and forequarters of a nilgai in sepia are seen to the right.

Silhouettes of four cavaliers armed with swords and round shields, wearing armour and double-horned helmets, are executed in white. Near the southern end of the opening are very faded drawings of horse riders, soldiers and drummers. A hunter on horseback is chasing a tiger. Two chital stags (22 centimetres and 29 centimetres) in light red (Fig 73) are probably the best drawings in the shelter. These are found near the floor on the right side of the tiger hunt scene and are overlapped by figures of cavaliers and soldiers. A man with upraised arms is watching the chital.

Shelter IIIB—21. This shelter, in front of B—20, is formed by two rocks, one serving as a base and the other lying over it. The ceiling is too low even to sit upright. Yet there are faded drawings on the eastern portion of the ceiling. These show two men in thick red lines and several lines in red crayon in the first row and two hunters in dark crimson in the second row.

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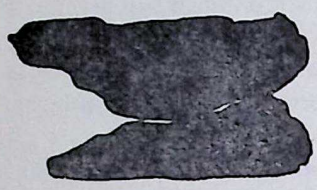
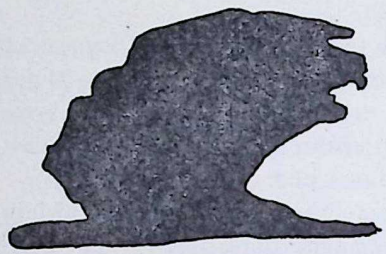
GROUP IIIC

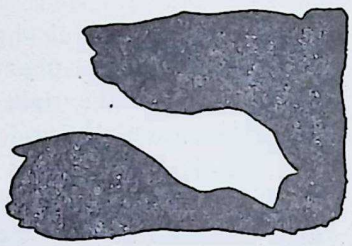
All the rock shelters on the northern slope of the main hill are included in this group. These shelters are located south of Group IIIB and north of Group IIIF. There are 64 shelters, of which 46 are painted. The group includes some of the most important shelters, namely C—6, C—19, C—21, C—38 and C—50. Rock shelter IIIC—1 is situated southeast of shelter B—20 and does not contain any painting.



Shelter IIIC—2



Shelter IIIC—3



Shelter IIIC—4/a

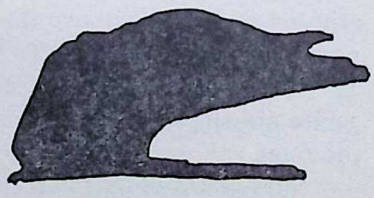
Shelter IIIC—2. This shelter is located 30 metres west of shelter C—1 and faces west. It is small, with an opening 2.38 metres high and a ceiling 4.45 × 4 metres. Several faded white lines of uncertain human origin are found on the ceiling.

Shelter IIIC—3. This shelter is formed by a boulder which lies southwest of shelter C—2. It is 7.55 metres long, 4.85 metres wide and 5.9 metres high. Two hollows are on the northern and southern faces, and one is found on top of the boulder. On the western face is the main shelter with a depth of 1.6 metres. There is a drawing of an archer aiming at a humped bull 60 centimetres above the floor. This drawing is in dark crimson. Higher up to the right are two men in vermilion and a geometric style. Coming towards them from the right is a group of three chinkara, one visible only by its horns.

Shelter IIIC—4/a. Some 100 metres down the slope of the hill there is a rocky ridge running east-west. At the beginning of the ridge is a large boulder forming a narrow cave (Shelter C—4) which contains no painting. Proceeding farther west on the top of the ridge, one sees three places where drawings are found. The rocky ground forming the floors of shelters C—5 and C—6 has a projection towards northeast. It has been numbered IIIC—4/a. Drawings of two horse riders and a soldier facing them are found below the projection. These figures are drawn in white.

←Shelter IIIC—5

Shelter IIIC—6→



Shelter IIIC—5. A flat boulder, supported on four pillarlike extensions, forms a west-facing shelter on the ridge to the west of shelter C—4/a. On the ceiling near the entrance a man riding a trotting horse is shown accompanied by a dog. The painting is executed in light red. Lower down to the left are the hindquarters of an animal in white in highly stylised form.

Shelter IIIC—6. This is a semicircular shelter of considerable size located on the highest rocky ground of the range west of shelter C—5. The main entrance is from the north. The shelter is 16 metres long, 6.65 metres deep and 2.3 metres high. It has a small cell on the east side.

Near the entrance of the cell are two stick-shaped human figures, one behind the other, in dark crimson. To the left are fragments of red and white drawings. A jumble of white figures, including three swamp deer, a cow, two elephants and 16 human figures, is at the top left. A gigantic animal

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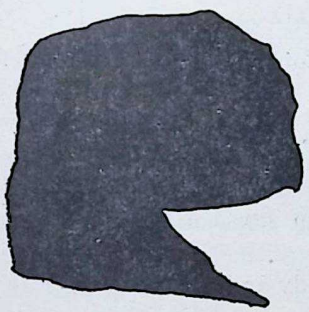
drawn in thick bluish grey lines on the ceiling covers five metres by two metres. In the drawing the neck, right foreleg, trunk and the inner decoration of the body of the animal are visible. The figure of a buffalo overlapping a swamp deer, in the same colour, is below the neck of the animal. To the left of its foreleg is a man with a *kanwar* in white lines.

Four anthropomorphic figures are near the left shoulder of the man. His cylindrical torso is decorated with parallel rows of chevrons. The figure is overlapped near its waist by white silhouettes of two horsemen facing each other. Six small circles are below the second horseman.

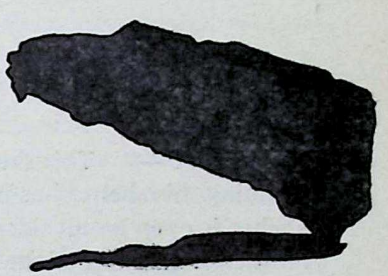
A soldier with a long shield is painted to the right of the foreleg of the gigantic animal. Nearby is a swamp deer stag facing an archer. Lower down to the right, a chital stag and doe are running behind their fawn.

Sixtythree dots, five crossmarked circles and two horse riders accompanied by two foot soldiers, all painted in light red, are below and to the right of the chital stag. A man facing a horse, a horseman, a drummer and a decorative design are painted to the right below the kanwar man. Farther right, drawings in light red include a vertical row of crosslines, a bird (spoonbill), two stick-shaped men, a pole, a coloured patch and fragments of several other linear drawings.

Higher up to the right are three horse riders, partially covered with a coat of dark grey moss. Between them, near the floor, are a naturalistic figure of a peahen (Fig 8), eight dots and two bow-shaped marks. Still farther, there are crude white figures of six deer and five men. Finally, at the western end of the shelter, there are seven horse riders and 11 foot soldiers in white in four rows and an animal in black, slightly to the left of these rows.



←Shelter IIIC—7



Shelter IIIC—7/a→

Shelter IIIC—7. On the slope to the west, about 100 metres from shelter C—6, lies shelter C—7. It contains a Sankha inscription in orange.

Shelter IIIC—7/a. This shelter, with a large overhang, faces east and is located some 25 metres west of shelter C—7. The drawings, in a poor state of preservation, show mainly cavaliers and foot soldiers in white. The figure of a horse rider with a horned helmet, a canopy and a staff, is painted over the drawing of an elephant rider, 6.2 metres inside the entrance from the left. The rider faces another man on a horse and a foot soldier. Yet another horse rider is below the foot soldier. The deformed image of an animal (probably an elephant) with three men on its back is painted over a figure of another elephant. Behind it is an unrecognisable animal. Two horse riders (one of them assisted by two foot soldiers) are shown facing each other. Below them are five horsemen and a large figure of a soldier.

Drawings of five dancers, a drummer and a cavalier are painted in the lowermost portion of the ceiling, almost touching the floor. The spiderlike image (23 centimetres) of a woman, with a triangular torso and circular legs, probably represents a mother goddess. To its right is a galloping horselike animal (15 centimetres). Both figures are in light red. There are many more figures, mostly in white, and in some places covered with black moss. These include 16 horse riders, a hunter (in light red), an unidentifiable horned animal, a colour patch and 70 fingertip dots.

Shelter IIIC—7/b. In the west, next to shelter C—7/a, a steep rock with a little overhang has drawings in light red of a man (17 centimetres) with an arrow, and a deerlike animal with only the head visible to the right of the man.

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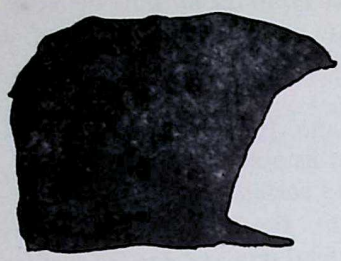
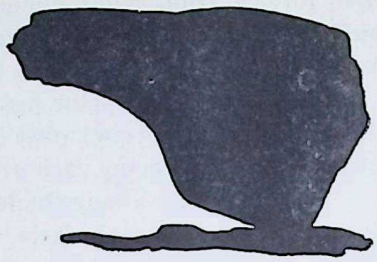
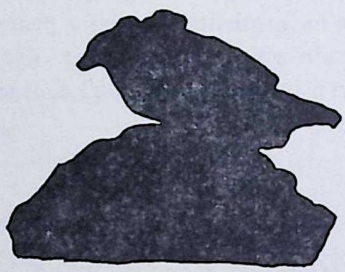


←Shelter IIIC—7/b

Shelter IIIC—8→



Shelter IIIC—8. Some 30 metres east of shelter C—7/a a narrowbased boulder bears drawings of hunters and their game in white. On the left are two fragmented figures of antelopes chased by a man (drawn upside down). A vertical line overlaps the head of one antelope. Two hunters armed with pikes are seen rounding up a giant humped bull. The faded drawing of one more hunter, and five patches in dark red are farther to the right.



Shelter IIIC—9

Shelter IIIC—9. This shelter is located on a slight rise, some 35 metres south of shelter C—8. The rock forming this shelter has been weathered to the shape of a big bird sitting on a round boulder. The shelter is open on all sides.

At the extreme left of the ceiling is a drawing of a horse with a wasped body and buckling legs in light red. To the right is a group of hunters painted in three rows in dark crimson. In the uppermost row are two men on a log. In the second row is a masked hunter with a stick and a ball near his raised arm. Below this figure are two men, the one on the left quite fragmented and the second following an animal. The animal, of which only the hindquarters are preserved, is probably a buffalo. Five concentric lines overlap the animal.

Below these figures are crude drawings in orange. In the first drawing a very large man is shown on a little horse, and a horse rider faces a tiger in the second. The first figure is retouched in white.

Three more drawings of cavaliers are found lower down to the right. A man, with right hand raised, and two women, one kneeling and the other with her hands spread out, are to the right of the cavaliers. These are drawn in light red. Opposite these drawings, on the inward facing panel of the ceiling, an armoured cavalier holding a sword is chasing a cheetah. The muzzle of the horse is unnaturally elongated. Two horse riders are to the left of these drawings.

On the main wall of the west-facing shelter are impressions of five human figures, six prints of the left hand of a child and a drawing of a stag looking backward, all in white. Drawings of a cavalier and a soldier are seen to the left of the handprints. Two human figures are painted on the convex face of the ceiling.

On the south-facing side of the shelter is a drawing of a boar (47 centimetres) running after a crab, painted upside down on a vertical face of the rock (Fig 11). A pregnant woman is painted near the left foreleg of the boar, and the figure of a man is painted 22 centimetres to the left. The colour used for these drawings is dark red. A stylised figure of a woman and the fragmented figure of a man are to the right.

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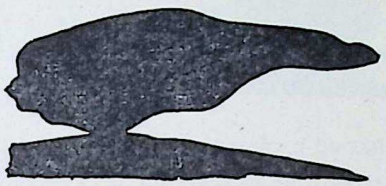
Farther right is a composition of six human figures depicting a prehistoric family scene (Fig 22). The composition comprises a quite naturally drawn pregnant woman in the centre, an aged woman, a small child playing with a stick slightly above her, an old woman wearing a rhinoceros mask and probably playing with a baby, a man walking to the left with a stick on his shoulder and a boy below him. The painting is executed in dark crimson.

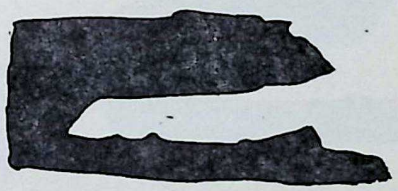
Inside a small cavity facing north, there is the figure of a soldier and several fragmentary drawings, all in white.



Shelter IIIC—10

Shelter IIIC—10. This shelter, formed by a rock balanced on three narrow bases and resembling a huge frog, lies two metres west of shelter C—9. On the extreme left are 22 human figures standing in two equal lines, probably preparing to dance. They are in white and formed by two lines, one horizontal and the other vertical. Three circles bisected by a slanting line, one animal and a horse rider are drawn below these figures. The hindquarters of two animals, one unidentifiable animal and several fragments in light red and white are seen in the lower portion of the wall.

A composition showing 12 animals and two hunters is found on the ceiling four metres deep inside the shelter. Eight of these are fragmentary. Of the better-preserved figures one is a chital doe, another a boar and two are unidentifiable. The figures of hunters are stick-shaped, painted in chrome yellow and covered with moss. One hunter holds an angular stick in his right hand. Twentytwo centimetres below is the figure of a grazing chital doe. It is partially overlapped by an animal figure whose forequarters and head are missing. Further to the right are a man with a cylindrical object in his hand and a grazing sambar. Two men, one holding a sword and shield, are found to the far left of the composition. A boarlike animal is near the western entrance.



Shelter IIIC—11

Shelter IIIC—11. This shelter, with a low ceiling and considerable depth, faces south and is attached to shelter C—7/b on the west. In the inside wall from the left we see fragments of light red drawings of the lower portions of four men and five deer. To their right there is a white drawing of a horse rider composed of 29 dots, a soldier (in scarlet), three elephants and five cavaliers following the elephants. Of the three elephants two are with double mounts, but the third has only one rider. These drawings are executed in white.

There is a drawing on the ceiling of a cavalier just above the group of five cavaliers on the wall. To his right are two facing elephant riders holding a mace and a club. A horse rider is shown between the elephants. Below is an elephant chasing a horse rider. An armour-clad foot soldier is standing in front of the rider. To the right there are eight cavaliers and one elephant following a foot soldier.

An elephant rider accompanied by ten soldiers is seen far to the right of these figures. Above the elephant two horse riders are depicted as if riding down to the floor. A very faded drawing of yet another horse rider is below to the right of the two riders. Seven men standing arm in arm are near the

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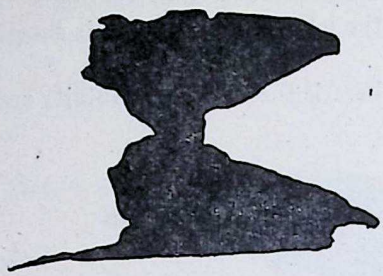
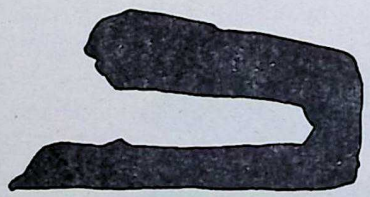
entrance. Besides, five figures of horse riders and four very faded impressions of drawings (one of them probably an image of a panther) are on the ceiling.



Shelter IIIC—12

Shelter IIIC—12. The mushroom-shaped rock (nine metres high) numbered C—12 is located 50 metres northwest of shelters C—9 and C—10 and west of shelter C—11. The roof of the shelter is 11 metres long (east-west) and eight metres wide (north-south). On the eastern face of the rock are two drawings, probably of chital, in white at a height of four metres. Fragments of red drawings are near the floor. On the northwestern face of the rock are large-sized animal drawings in dark red. A natural drawing of a humped bull (75 centimetres) is in flat wash at 5.75 metres above the floor. Below the bull there is a drawing of a cow whose head and legs are filled in with colour wash while the rest of her body is outlined. The third and largest figure is again of a bull. It survives by its hindquarters only.

Below these animal figures, there are spider-shaped and sticklike human figures painted in burnt umber (Fig 23). The largest spider-shaped figure (44 centimetres) is identified as an image of a mother goddess. Her hands are raised and thighs stretched. She is shown with a small baby below her genitals, a man on her right and a woman on the left. Both man and woman, smaller in size, are similar to the main figure. Of five sticklike humans one is below the man, two on his right and one on his left. The last figure is on the left side of the mother goddess. On the southwestern face of the rock fragments of drawings are found at three places. In one is the outline of an animal, and in the second a man and the legs of an animal. The third is badly fragmented.



Shelter IIIC—13

Shelter IIIC—13. This shelter is formed in the eastern portion of a ridge, 50 metres long (east-west), ten metres wide and five metres high, lying north of shelter C—12. With an opening 11.7 metres wide and 2.4 metres high, the shelter is 7.3 metres deep and has a smooth ceiling. The inside wall preserves drawings of fighters riding on horses and elephants, monkeys and decorative designs mainly in white but also in light red. Fragments of three flower-shaped designs are found 3.1 metres to the right from the left corner. To the right of these is the vaguely visible figure of a horse rider. Another horse rider is facing two men riding on an elephant below the first rider.

Next to the elephant are an *alpana* design (30 centimetres × 35 centimetres), five soldiers, four horse riders and two elephants, one of them with three mounts and the other with one. The figure of the elephant on the left is retouched with light red colour. Below to the right are one more *alpana* design, two cavaliers facing a group of five foot soldiers, three men riding two elephants and two horse riders. Except for the *alpana* design, in white, all these designs are in light red. Two men on the larger elephant hold spears and have a canopy over their heads.

The next drawings show two horse riders following an elephant carrying three men. Farther to

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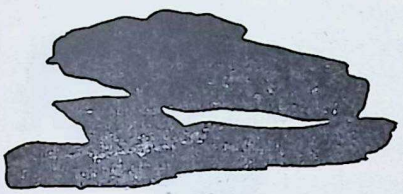
the right there is a pantherlike animal surrounded by 11 men and two horse riders. In the figures on the right a tree pattern and an *alpana* design with three human figures in the centre are dimly visible. A mammothlike elephant is shown surrounded by four horse riders. Below, there is one more assisted by two men. Two small drawings of riders and a pyramid-shaped symbol are painted in light red colour. Traces of one more *alpana* are vaguely visible to the right of the fourth *alpana*. Above the *alpana*, two men and six monkeys are in a better state of preservation. Three soldiers and a dog are at the extreme right corner.

On the ceiling, 5.85 metres to the right of the left corner of the entrance, 11 horse riders are painted in single file. Below them faded traces of six more riders are seen. Outside the shelter a rider is depicted on a surface exposed by the collapse of part of the roof.



←Shelter IIIC—15

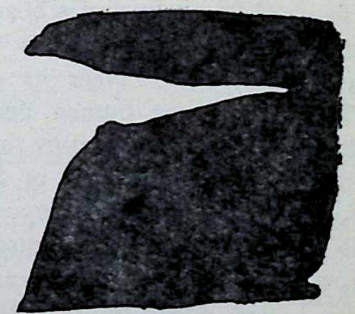
Shelter IIIC—17→

Shelter IIIC—15. Facing shelter C—12, this small shelter has traces of three drawings on the ceiling. These include a 12-centimetre-long drawing of a scimitar, a strange animal standing on its hindlegs, both in light red, and nine leafshaped figures in white.

Shelter IIIC—17. This shelter is situated west of shelters C—12, C—15 and C—16 in the same ridge. The shelter, opening to the north, has a very low ceiling. No traces of drawings are found inside the shelter. On its northeastern wall, below a small overhang, there are 16 lefthand fist marks and 62 groups of (three) finger marks in white at a height of 1.7 metres from the floor. Each fist mark is 6.3 centimetres long and the biggest finger mark is 4.5 centimetres long. These suggest that the prints belong to a boy in his teens.

←Shelter IIIC—18

Shelter IIIA—18/a→



Shelter III C—18. This shelter, formed by a rock balancing on a 100-metre-long ground rock, is southwest of shelters C—12 and C—15. The shelter is 2.5 metres deep and faces west. The floor of the shelter is 3.25 metres above the surrounding ground. Inside the shelter is a line drawing of a buffalo (50 centimetres) in light red and orange. Traces of a human figure are behind the buffalo. Farther right in the same row is a very fragmented animal figure in the same style.

Shelter IIIC—18/a. This shelter is west of shelter C—18 in the same rock. It is nine metres deep and has a low ceiling. Its floor is 5.15 metres above the surrounding ground. Near the entrance is a picture of two hunters top left, a buffalo and hunter right, and a man and a boar below in the middle (Fig 24). The two hunters are stick-shaped and moving leftward. The first one (18 centimetres) has a bow in his right hand and three arrows with transverse heads in the left. His head is depicted as a rayed circle with a dot in the centre. He wears a bracelet on his right arm, a hook-shaped pendant and loincloth.

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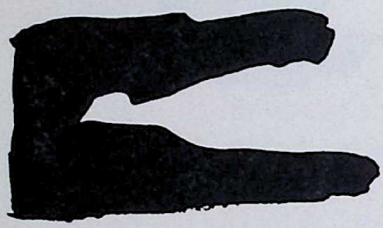
The second hunter (also 18 centimetres) carries a bow and six arrows. He wears an armlet on his right arm and a waist covering, probably made of leaves. Some 22 centimetres lower down to the right is a silhouette of a buffalo (26 centimetres). Part of its shoulder and belly have chipped off. An archer with a large double-segmented bow and a barbed arrow is chasing the buffalo. The string of the bow is depicted by a row of dots. The arrow is barbed, probably with microliths.

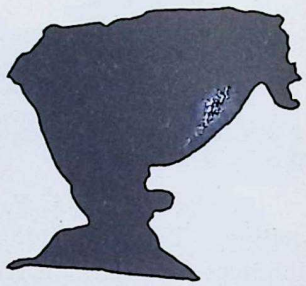
Between the legs of the buffalo and farther down is a concentration of some 60 dots whose meaning is not clear. Among the dots is an angular boomeranglike object, and a sticklike object touches the belly of the buffalo. Altogether it is a fine example of a hunting scene. Above the hunter is a partially defaced and unintelligible drawing.

Lower down, a man (32 centimetres) is chased by a boar with two tusks and raised bristles. The man has long hair, three heavy armlets and a decorated loincloth. His face has chipped off.

The painting is executed in light red colour.



←Shelter IIIC—18/b



Shelter IIIC—19→

Shelter IIIC—18/b. This is a small north-facing shelter on the roof of shelter C—18/a. On the ceiling a light red painting shows a gaur and a strange animal with a large head and puny legs. The rest of the body is not visible.

Shelter IIIC—19. This mushroom-shaped giant rock is situated 20 metres south of shelter C—18. On the western face of the rock, at a height of 9.85 metres from the ground, there is a large silhouetted figure (1.26 metres) of a boarlike animal (Fig 52), with two crescentic horns, a massive snout with mustaches and bristles on the back. The animal, unusually large and with composite features, is clearly mythical. Near its snout is the figure of a fleeing man and in front of him that of a crab. There are three human figures near its forelegs and a fourth behind its hindlegs. The hooves of the hindlegs are overlapped by the figure of a buffalo facing in the opposite direction.

Badly faded traces of four animal figures, one of them similar to that of the mythical boar, are found below the main figure. Except for the buffalo, in burnt umber, all figures are drawn in light red. Below these fragmented figures five small-sized animals are running in a row. The last animal in the row is certainly an elephant and the fourth probably a boar. The remaining three cannot be identified.

Lower down to the left are three animal figures in burnt sienna. Two of them are overlapped by two figures of deer in burnt umber, and the third is of a swamp deer stag. Another group of five animals (chinkara, dog, buffalo and two unidentifiable) is in sharp and thin white lines on the right of the stag. Two fragments of white drawings depict the hindquarters of a cow and legs of a man.

To the right, four small-sized human figures are shown in pairs. In the first pair a man with his hands on the waist is standing beside a woman with a heavy tuft of hair and a voluminous lower garment. The second pair is similar except for a hooded tuft on the head of the woman. Between these pairs are two animals, one of them a buffalo and the other badly fragmented and therefore unidentifiable. These figures are in dark red.

Lower to the right, the forequarters of an animal (in light red) and a cow (in white) are found. To the left is a narrow niche richly decorated with naturalistic and decorative figures of animals. At the mouth of the niche, a buffalo (33 centimetres) with large swordlike horns and body decorated in honeycomb pattern is painted in creamy white in left-facing profile. To its left is an animal with bent

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neck, hairy back, thin legs with paws and a raised tail. It is a linear image and probably represents a hyena. Below to the right there is a swamp deer fawn with legs and head filled in colour.

On the right is a vertical figure of a buffalo. Eight unidentifiable animals and a swamp deer, looking back, are seen on the dark ceiling. All the figures are light red in colour. Fiftyfive centimetres below is a man holding two sticks and chasing an animal. He is followed by another animal pursued by another man. A third man is painted slightly lower down to the left.

Fragmented traces of drawings in light red are found on a partially detached rock. On the extreme left are the hindquarters of an animal and a design formed with spiral labyrinths. On the other face of the rock to the right are 14 animals. These include three cows, two calves, a buffalo, goat and seven others, of which four survive in a very fragmentary condition. Except for two all the animals face left. Fragments of six drawings (two men, two animals and two unidentifiable figures) in burnt umber are farther to the right. On the northern face of the rock fragments of two drawings are near the ground. In one a man is shown balancing a woman on his right hand, and in the other is a bridgeshaped design. Both drawings are in burnt umber.

On the eastern face, a cavalier motif is drawn in dark crimson colour and abstract style. Above the cavalier design is one that is unintelligible. At the same height as the mythical boar, two similar drawings are seen inside cavities on the southern face of the rock. In the western cavity the face of the boar is a little effaced and has the appearance of a rhinoceros. Eight men and three oval-shaped enclosures are near the boar. In the eastern cavity the figure of a boar following a crab is more natural. Both boar drawings are executed in light red. Four figures of soldiers, one figure of a man and three figures of langur are painted in white in a hollow below the roof on the eastern side of the rock.

Shelter IIIC—21

Shelter IIIC—21. This shelter is formed in a big rock southwest of shelter C—19. The ceiling on the northern side is 20.15 metres (east-west) long, 5.3 metres (north-south) wide and 5.6 metres high. There are two small cells on the southern face of the rock. In the first cell a buffalo (40.5 centimetres) with large horns is painted in its left-facing profile on the vertical wall (Fig 48). To its right is a galloping nilgai (18 centimetres). Below are two men. The feet of the second man are overlapped by the figure of a sambar whose head is now effaced. Four chital does fleeing in a vertical row look as if driven down from a high cliff, a practice known among the European Palaeolithic hunters. The first doe is drawn in light red and white lines. The head of the second is overlapped by the hindquarters of the sambar.

The third doe is shown with an arrow piercing its throat. The head of the fourth doe has faded. Below it a stag and two does are running leftward. Of the second doe only the head is preserved. All the figures are executed in light red colour. Between the last two does, there are two animals facing each other. The crude figures in white are certainly a very late creation.

To the right of the falling chital two animals (one probably a rabbit) are vaguely visible. Below to the right a man carrying a bow and sling is running after six galloping animals—four nilgai and two unrecognisable. The picture is drawn in burnt umber and is partially overlapped by two crude figures of deer in dark crimson, and also a horselike animal in burnt sienna.

Higher to the right is a triangular composition in which 19 bewildered buffaloes are drawn in dark

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crimson lines (Fig 49). Some figures appear to have been further outlined in white. The colour of some drawings has changed to burnt sienna. The buffaloes are seen with open mouths and the hair on shoulder ridge and thigh girdle raised. Of the 19 animals one is a calf and two are pregnant females. The sex of the other buffaloes is not clear. Two of them are in a charging posture and five are looking back. A small figure running after one of the pregnant buffaloes is probably a deer.

Another scene of 12 wild animals moving in three rows is painted to the right of the buffaloes. Of the four animals in the top row three are swamp deer and the fourth is too faded for identification. Three drawings of an archer, a cavalier and an unarmed human figure overlap it. A chital doe, a buffalo and two unidentifiable animals are in the second row. The last two are overlapped by the cavalier. Of the animals in the third row only that on the left is recognisable as a buffalo. To the right of these animals is the crude figure of a soldier armed with sword and shield. The soldier, archer and cavalier are in vermilion. Above the animal figures there are five human motifs formed with barbed lines, a trumpet player and an inverted image of a lion, all executed in orange.

An arresting composition of 38 animals belonging to five species is to the right below a shallow overhang (Fig 13). The principal figure is of an old buffalo (39 centimetres) moving on dangling legs. The effect of movement is accentuated by three hoof impressions on the ground. Around the buffalo are frolicking langurs, chinkara and chital. A female boar with two offspring and three rows of 14 fleeing chital are depicted below the buffalo and langurs. Of the 38 animals 30 face right and the remaining eight face in different directions. Each figure varies in posture and colour filling on its body. A man disguised with a feline mask and another holding a sword, shield and sheath are painted over the animal figures lower down to left of the buffalo. The crude human figures are drawn in orange.

There is a crimson coloured drawing, probably of a deer, in the second cell. Traces of two drawings are seen on the eastern face of the rock. In the first drawing, two longnecked animals are depicted—one with neck bent towards the ground and the other with its neck raised. The second trace, higher up to the right, shows a strange animal with a human body and coiled tail. It has a stick in one hand.

On the northern face is the scene of a ritual. In this sepia drawing one man bent over another lying prone on the ground performs a rite with a circular stick. The drawing partially overlaps a faded bull. To the right are two white figures of a man and pregnant woman with her arms outstretched. Next to them are figures of a buffalo, a man (latter covering the former), a goat and a chital doe executed in light red and sepia.

An archer with a halo wears a long coat and holds three arrows in his left hand and a bow in the right. This is executed in light red. A nilgai overlapped by a bull, a cow covering a small animal, a dog painted over the cow and a little farther a crudely drawn horse and archer aiming at a feline animal are painted on the northeastern face of the rock.

Below the man performing ritual are several dimly visible figures in different colours. These include a goat (in light red), two sticklike men, one of them holding a mace and a circular object (in white), two horses (in vermilion), a deer and fragments of three drawings (in burnt umber). In another painting four small figures of men and women in vermilion are shown in an erotic posture. Above them is an archer aiming at a rayed circle to his right. A rectangular composition (Fig 69) shows a row of 11 hunters and seven animals facing them. The first hunter, holding a mace, faces a doglike animal, and the second, very small, wears a tunic and aims at a giant boar.

Four animals (a tiger, two young boars and a small leaping animal) are to the left of the boar. Another animal, probably a nilgai, is below the fifth and sixth hunters, and a small circle is below the seventh hunter. The third, fourth, fifth, sixth and seventh hunters hold bows and arrows in their raised hands and have haloes. The remaining hunters wear masks and hold bows and arrows. The composition, painted on the earlier faded figures, is drawn in burnt sienna. Below these figures the rear portion of an animal, two facing soldiers (all in burnt umber), a woman with a mace (in white), an animal (in dark red) and a horse rider (in scarlet) are to the right.

Higher up there are two buffalo drawings in thin, creamy white lines and five figures in vermilion,

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partially overlapping the drawings of three cavaliers in sepia. The vermilion figures include two elephant riders, an unfinished animal image, a rectangular enclosure and a circle. Next to them three more drawings of buffaloes in creamy white are seen (Fig 25).

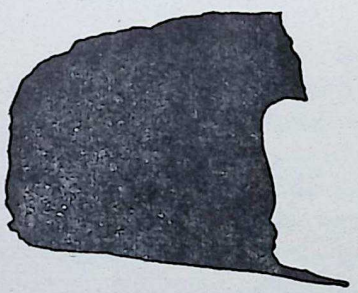
In the well-preserved and uppermost drawing the animal, with a sturdy body (decorated with honeycomb patterns), tapering legs and large horns, is grazing. The two buffaloes below it are running in the opposite direction. Below the buffaloes, a nilgai, a bearlike animal and seven angular lines are found in the same colour. Three sticklike men, one of them overlapped by the bearlike animal, are drawn in light red. There are also drawings in faded white showing an elephant, a small-sized man and yet another man with a voluminous belly, raised hands and sticklike legs and probably supporting a pole by which two boars are suspended. One crude bovid is drawn in the same white near the tail of the uppermost buffalo. Below the elephant a bright white line, covering partially a red linear image, is probably an armless figure of a man. Lower down is a cavalier in light red.

Near the ground there is a large drawing of a buffalo (1.8 metres) in dark crimson. It has almost totally merged with the rock. Its horns are effaced but its head is decorated with four dots, and its body is divided into eight compartments Three chital in light red are seen near the shoulder ridge of the buffalo. Left of the chital, the hindlegs of a bovine and the horns of another are the only survivals of an obliterated dark red painting. Next to the buffalo, there is a drawing (in light red) of a man riding on a humped bull (Fig 72).

Higher to the right there are 48 badly fragmented figures, all in burnt umber. They include 20 human figures, four hunters chasing three animals (two of them chital does and the third unidentifiable), the rear portion of a goat and three designs. Besides, there are seven animals (a buffalo, two young elephants and four unidentifiable), two men and a cow chased by a man.

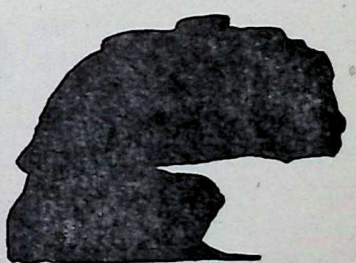
On the northwestern face of the rock in a painting (Fig 68) 19 men appear to be rounding up game. Twelve of them are marching in a row and six are standing below in the second row, where two chital, a doe and a stag, facing in opposite directions are depicted. The last man, partially visible, is seen above the first row and faces a much-effaced animal.

Near the floor seven sticklike hunters wearing masks and holding bows and arrows and maces are drawn in dark crimson colour. A buffalo with neck decorated is to the left of the hunters. Two long-horned animals and five men in white overlap the hunters.



←Shelter IIIC—26

Shelter IIIC—29→



Shelter IIIC—26. This shelter is located south of shelter C—21 and is 6.1 metres long, 2.92 metres high and 1.75 metres deep. The vermilion drawings mainly depict soldiers wearing long tunics. On the left is the figure of a chieftain with arms raised and holding a sword. He is accompanied by two soldiers wearing long tunics with tasselled fringes. One holds a long spear. In the background a zigzag line and a triangle probably suggest a camp. Higher up to the right a horse rider, five soldiers, 12 dots, four circular objects and a man with arms spread out are painted. In the right corner of the shelter is a superman with eight arms and wearing a tunic.

Shelter IIIC—29. A big rock lying south of shelter C—26 forms four shelters: C—29, C—30 and C—44. Shelter C—29 faces north and shelter C—30 east. The remaining two shelters face south. On the main face of the inside wall in C—29 there are white drawings depicting a bird (peafowl) on a tree, a swordsman, a deer and eight figures of drummers and dancers. Lower down to the right are two

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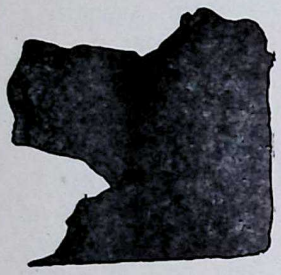
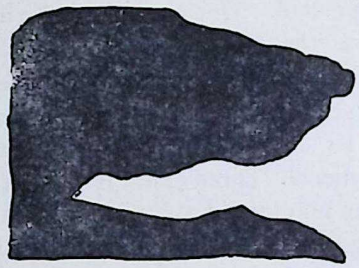
soldiers facing each other. Below them we see a horse rider, a king worshipping a Shiva lingam and Nandi and a two-armed Ganesha, all executed in light red colour.

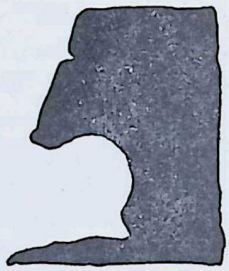
The figures near the floor show eight soldiers and one cavalier on the left and a two-metre-long composition of figures to the right. In the composition the central figure is of Ganesha wearing a *kurta* and holding a dagger, an axe and a *trisula* in three of his four hands. The fourth hand is shown raised. Below him is his *vahana*, a rat. The god is surrounded by two each royal personages, umbrella holders and drummers, eight each attendants and horse riders, an archer and a tree. On the ceiling too are two horse riders and three attendants.



Shelter IIIC—30



Shelter IIIC—31

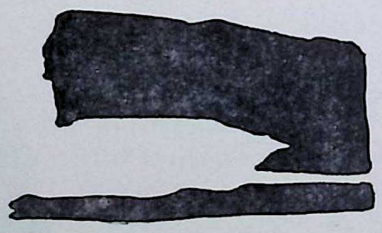


Shelter IIIC—32

Shelter IIIC—30. This shelter is to the right of shelter C—29. A wavy design is painted in yellow, green and red on the ceiling in the left corner. To its right, there are nine dots and a flowerpot with three white lotuses, two buds and two leaves in green. A horse whose rider has faded is on the right of the flowerpot. Higher up, near a narrow passage, there is the deformed figure of an elephant. The elephant riders have nearly vanished. The elephant is followed by a shrouded human figure. The horse, elephant and the man are drawn in white.

Shelter IIIC—31. The rock forming shelter C—31 is to the east of shelter C—29. It has two chambers one above the other. In the ground shelter four horse riders and three soldiers are executed in thick white lines. There are no paintings in the higher shelter.

Shelter IIIC—32. This is a small and low shelter in front of C—31. The only drawing in it is a U-shaped figure on the main wall in light red.



Shelter IIIC—33

Shelter IIIC—33. This shelter, with two compartments, opens to the west and is to the east of shelter C—32. In the first compartment two each horse riders and foot soldiers, all armed with spears and shields, are painted in light red. To the right is an archer with a battle-axe fixed in his waist. Lower down a man is shown as if afraid of a doglike animal. Three horse riders and an *alpana* design are painted on the older white drawings near the floor of the shelter.

In the second compartment a horse rider followed by a soldier is drawn in white and outlined in vermilion. His horse is marked with two sun patterns. To the right yet another soldier in a tunic and armed with a heavy dagger and sword is shown. He follows a second horse rider, again marked with sun patterns. In front of the rider four soldiers are painted on older drawings of two chital (a doe and a stag) facing each other. Nine soldiers and two horse riders, all in white, are seen near the bottom of the wall.

To the right a scene of a buffalo hunt is partially overlapped by crude figures of soldiers and

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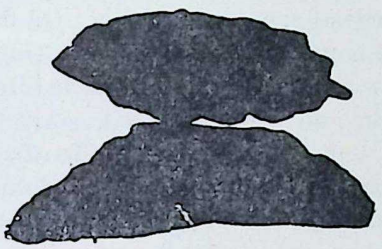
horse riders (Fig 26). The buffalo, rounded up by three hunters, is in a charging posture. Two hunters are holding long sticks or spears. A fragment of a design formed by several concentric squares is overlapped by the figures of the first and second hunters.

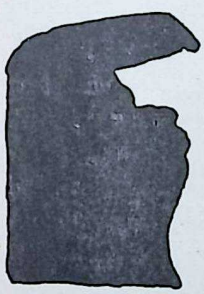
The design is in purple. Eight soldiers and a horse rider are to the right of the buffalo hunting scene. Above the buffalo a soldier with arms spread is following a cavalier. In the second row four soldiers and two horse riders are seen. Further to the right are another soldier and a cavalier. Near the floor, two cavaliers and their horses are marching in a line.

In the extreme right of the ceiling, 48 fingertip dots in white are marked on the earlier faded figures.



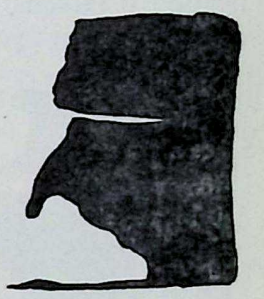
Shelter IIIC—34

Shelter IIIC—34. A big rock (17 metres long, 10.1 metres wide), resting on another rock and lying north of shelter C—33, forms shelter C—34. In the north-facing ceiling three designs (a cross, a square and a cone) are made in light red and white. Eighty fingertip white dots are on the west-facing ceiling.



←Shelter IIIC—35

Shelter IIIC—38→



Shelter IIIC—35. This shelter is formed near the top of a 14-metre-high rock. It is a narrow shelter facing west. It lies west of C—34. No traces of drawing are found in the shelter proper. Near the ground the faded impressions of two horse riders and a soldier are seen in black lines. Yet another soldier in light red is painted in a shallow depression on the eastern face of the rock.

Shelter IIIC—38. This shelter (12.1 metres long, 3.5 metres high and 4.15 metres deep) lies south of C—35. It opens to the north and has two small west-facing cells at a height of 6.5 metres from the ground. Paintings near the floor of the shelter are covered by red wash applied by later occupants of the shelter. On the extreme left are faded traces of green figures which are overlapped by elegant figures of ten deer, all facing left and executed in light red (Fig 27). Their bodies are partially filled with colour wash and decorated with a series of wavy, crossed and barbed lines and dots. The first five chital does are painted one above the other, the fifth and lowermost badly obliterated. The next figure, a large stag, is overlapped by an angular line and other linear fragments. On the right of the stag is the seventh deer (a doe) with head faded. Following the doe are a chital stag, a muntjac stag and a chital doe. Below the seventh and eighth figures there is a large-sized patch of colour.

Further to the right is an arresting flight of 16 chital (Fig 12). The painter has skilfully caught the movement of the frightened animals. Nine of them are probably does, six stags and one fawn. Two does and three stags are in dark crimson and 11 in burnt sienna.

A masked hunter stands in the way with a large broom-shaped trap. A similar trap is shown at a little distance. Red coating covers the picture in the foreground. The legs of a stag and a doe and the

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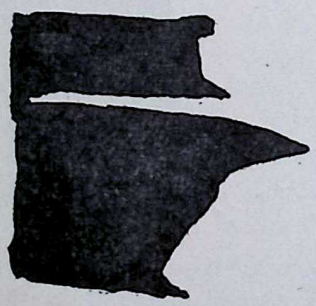
whole body (except for antlers) of a second stag are overlapped by this washing. Four hunters are on the left, and above are traces of four white drawings, one depicting a horse.

Below the deer are white drawings of horsemen, drummers and a tiger hunt (Fig 28). In the figure partially overlapping the stag of the upper composition the legs of a horse and its rider are simply suggestive. The legs of the tiger are completely omitted. Of the six tiger hunters three are on horses. Between the horse rider and tiger hunting scene, there are sepia-coloured micro-figures of the transitional period. These include seven young animals, three bulls (two with decorated horns), two boys and a big dog. One bull is visible through only its decorated horns. The boys are between the bulls. To the right of the dog are two small figures of dancers in light red. They overlap an older animal image.

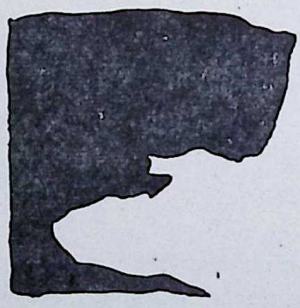
On the right portion of the wall is a jumble of fragmented white figures. The identifiable figures include 24 soldiers, nine horse riders and a pair of concentric circles. On the right side, a humped bull with large decorated horns and a barbed tail is painted in dark crimson (Fig 29). Above the bull is a hunter holding a large double-segmented bow and three arrows. He is followed by two men, of whom only the legs are visible, and two animals, one now without a head.

In front of the hunter is another hunter with a bow and arrow. To the right of him are two designs formed with angular lines. Two human figures, probably mother and child, are between the designs.

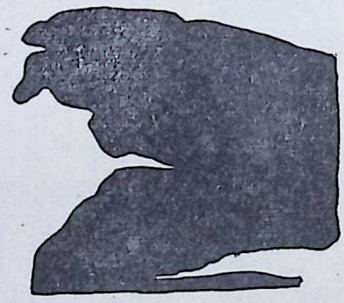
In the first cell facing west is a white painting showing four bulls chased by three men. The men are shown with their arms raised and without weapons. All these figures are schematic. Ten human figures with sticklike bodies are in sepia. Except for one to the right of the hunters all are below in a row. A spear holder (in dark red) and a cavalier (in vermilion) are also in the cell. In the second cell, right of the first, a painting shows two cavaliers with long spears facing an archer. The painting in light red is executed over the white figure of an animal. Three soldiers, a horse rider and a camel-like animal are other figures in this cell.



Shelter IIIC—39



Shelter IIIC—42



Shelter IIIC—43

Shelter IIIC—39. The rock forming shelter C—33 includes another shelter (C—39), on its eastern face. In this shelter from the left we see a horse, two parallel lines drawn by a series of loops, a dotted line, two horse riders and a man in light red. Below the horse rider and man five hunters are trapping three humped bulls in dark red. A tiger in white is painted below the first bull. A serpentine line (in burnt umber) is between two hunters. To the right is a cross composed by four painted squares. An animal and a horse rider in white, and two horse riders, an *alpana* design with chevrons, angular lines and tridents, and a patch in colour all in light red are other drawings in this shelter.

Shelter IIIC—42. This shelter is situated 30 metres southwest of C—39. It opens to the north and has two overhangs, one above the other. On the wall are two drawings, a small figure of a man in light red lines and a horse rider facing two men with spears in white to the right of the man.

Shelter IIIC—43. This shelter west of C—42 has a main chamber and a smaller cell on the western face of the rock. The drawings, all of the historic period, are better-preserved in the cell. They show bands of armour-clad soldiers and cavaliers in stylised forms and bright colours. This is the only shelter where drawings of chickens, scorpions and centipedes are found. On the inside wall of the cell are drawings of two horse riders, two soldiers, one of them fallen on the ground, a recumbent fat woman with a P-shaped object, a man near her feet and yet another with an axe above the first man, all painted

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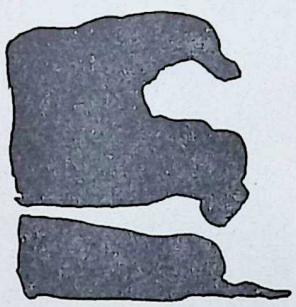
only in scarlet except the last, which is in white and scarlet. Higher up the man with an axe, a vertical figure of a horse in white lines, and a horse overlapped by a human figure.

There is a scene of seven cavaliers accompanied by three foot soldiers, a horse, an old woman, a panther, a jungle fowl, two chicks and a centipede. Towards the right are six human figures standing arm in arm.

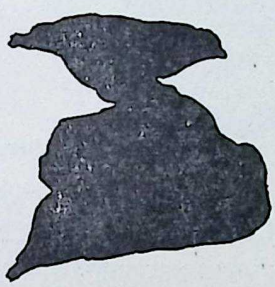
Higher up near the ceiling is a cluster of unrelated figures and objects. It shows three soldiers, two men balancing four men on a platform, a panther, a jungle fowl, a chick, a scorpion and two flowers, all in scarlet. Between the seven cavaliers and the human images are three soldiers, two cavaliers and one elephant rider, all in white. Farther right are three naturalistically drawn figures of peafowl (Fig 65) and a flower in scarlet. A drawing of a headless horse is found near the entrance. There is a line drawing of a horse rider in the extreme right in light red.

In the main shelter, where the richly painted ceiling is badly weathered, the figures are less fragmented and are of horse riders (23). soldiers (6), attendants (3), archers (1), women (3), dancer (1), unidentifiable animals (15), panther (2), swamp deer ; (4), dog (1), scorpion (2), birds (6), flower (1), sun pattern (1) and fingertip dots (15).

Drawings in scarlet are also in the cavity on the eastern face of the rock outside the shelter. These include a horse rider, an attendant and a man with a horse.



Shelter IIIC—44



Shelter IIIC—45

Shelter IIIC—47

Shelter IIIC—48

Shelter IIIC—44. No drawing is found in the main deep, dark shelter. But in a long, narrow cell above the shelter three light red silhouettes of cavaliers, holding a spear, sword and scimitar respectively are overlapped by line drawings of ten soldiers in white. Other crayon drawings near the western opening and on the ceiling include six horse riders, one soldier and two animals.

Shelter IIIC—45. This small north-facing shelter is to the west of shelter C—43. There is only one painting in dark crimson showing a chital doe and a decorative design. The painting shows a small animal (17 centimetres) of Phase B in association with a design generally found in Phase A.

Shelter IIIC—47. This shelter is formed near the ground at the eastern edge of a big rock. It has an arched ceiling and a low entrance blocked by boulders. All the drawings in the shelter are of the historic period. There is no superimposition in the figures. At 2.6 metres inside, on the ceiling, is a figure of a swordsman riding a caparisoned horse. Below there is a row of six horse riders (the third is largest).

In the second row, below the first, three hunters and a dog are chasing a swamp deer. To their right are four horse riders, one elephant rider, three unidentifiable animals and five langurs. Lower down, there are three fragmented drawings of langurs and a rayed circle. All these figures are executed in white. A stick-shaped man and a small animal are drawn in light red to the right of the white figures. A spear man facing a cavalier, a soldier and a horse rider are seen farther right.

Crayon drawings of three horse riders and two attendants are at the extreme right corner. The antiquity of these figures is dubious.

Shelter IIIC—48. On the eastern face of the rock forming shelter C—47 a small narrow shelter facing east has very natural animal drawings overlapped by figures of dancers, drummers, and horse riders. There are three layers of drawings. The oldest and dimly visible, in dark red, are on the right

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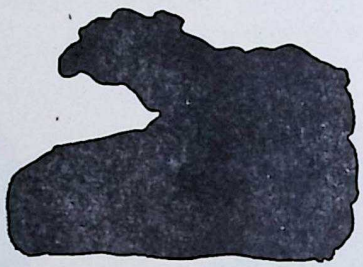
side. Nineteen bewildered animals (mainly cows), some of them quite sturdy and virile, are painted in white. These figures are partly overlapped by the fresh white figures of dancers and drummers.

In the extreme left eight stick-shaped men dance arm in arm. Below them are a drummer and a dancer, and a little farther another group of three dancers. Of the 19 animals 14 are cows and one each a bull, calf, buffalo, deer and unidentifiable animal. Associated with the animals are ten human figures, one chasing a calf, two with raised hands, one sitting, one recumbent and five standing. There is a drawing of a frog painted in its top view above the drawing of the third cow.

Fourteen figures of dancers and one figure of a drummer are found over the drawings of cattle. The dancers with joined arms are in three groups of eight, four and two, and the drummer holding a drum with splayed ends is painted above the dancers. Two fragmented human figures, one stylised cavalier, two men on a horse and two attendants are below the dancers. To the right there are six faded handprints of a teenaged boy. All the drawings are executed in white.

In the right corner, two wild cows, one of them pierced by an arrow, are chased by three hunters and two dogs. These old drawings in dark red are overlapped by a crude white figure of a horse rider. A human motif in chrome yellow is seen at the extreme left corner.



Shelter IIIC—50

Shelter IIIC—50. This shelter is formed on the western face of a big rock 50 metres to the west of C—48. The semicircular shelter has a large projecting (14 metres × 6.2 metres) and high (3.4 metres) ceiling, and a smooth and sloping floor 3.3 metres above ground. Open on three sides, it gets ample light and breeze. The shelter is surrounded by other rocks from the north and west. It has been named Zoo Rock by Wakankar because of the large number and variety of naturalistic and elegant animal drawings. The shelter is richly decorated with as many as ten layers of superimposed figures. Most drawings belong to the prehistoric period.

There are 453 figures in the shelter comprising 252 animals of 16 species, 90 humans engaged in several activities, two rodents (squirrels), one bird (cock), six decorative designs, two enclosures identified as snares, one inscription in Sankha script and 99 fragmented figures. Among the animals the bovids outnumber all others (bulls 26, cows 20, gaur 20, buffaloes 13). The deer family is represented by chital (19), swamp deer (10), sambar (2) and six others unidentified to species level. Nilgai (6) and chinkara (3) represent the antelopes.

Among the big cats tiger (2) and lion (1) are represented. Drawings of boar (4), dog (3), squirrel (2) and jungle fowl (1) are also noticed. There are 83 figures of unidentifiable animals. These animals are shown in various moods and postures—moving (Figs 14, 31, 50), grazing or just standing. Almost all of them are executed in profile and in different shades of white. The drawings are either silhouettes or partially decorated and rarely outlined. Animals of different species are shown running in horizontal rows one above the other. The normal size of animal figures is between 50 centimetres and 30 centimetres.

Drawings of the historic period include 19 horses, eight elephants, six oxen, four goats and 22 unidentifiable animals. Thirteen horses and five elephants are with their mounts. They are executed in vermilion, dark crimson and white over the prehistoric figures. They are not as natural and forceful as the older drawings. Three oxen are drawn vertically on the wall (Fig 14). The horsemen have long hair. They hold large spears, swords and shields. The foot soldiers (15) also wear long hair and M-shaped headdress. They are armed with bows and arrows and swords and shields. The horse

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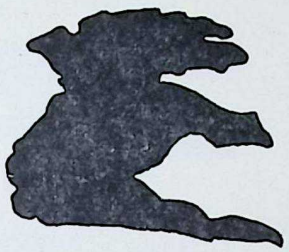
riders are accompanied by two drummers and a staff man. Most of the cavalier and soldier images are shadowgraphic, but they sometimes occur in outline.

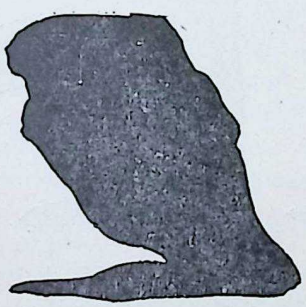
There are drawings of 24 hunters, 23 other men, three women, three boys riding on a goatlike animal and one infant. One hunter is shown with a stick and a water pot. There are six decorative designs, two line enclosures and one Sankha inscription.

Because of the large number of figures in this shelter it is not possible to describe each one.



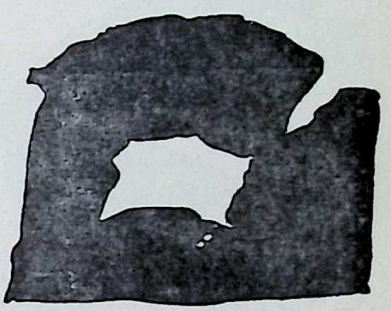
Shelter IIIC—51

Shelter IIIC—51. A rock facing shelter C—50 forms two chambers, one above the other, on its eastern face. In the upper chamber are three animal figures (goat, deer and an unidentifiable animal), two in black lines and the third in light red. In the lower chamber four langurs leaping around a tree, two soldiers wearing tunics and holding swords, and two animals are drawn in white and light red.



←Shelter IIIC—53

Shelter IIIC—54→



Shelter IIIC—53. This west-facing shelter, located 100 metres northeast of C—50, has two white drawings of horse riders and a vermilion line drawing of a drummer. In the first image of the horse rider, the head of the horse and the right hand of the rider have faded. In the second figure of a horse rider the right hand of the rider and the forelegs of the horse have been effaced. In the figure of the drummer, 30 centimetres lower down to the right, the head is shown with three circles, the torso with a triangle and arms and legs with straight lines.

Two red handprints of a boy's hand are stamped on the southern face of the rock.

Shelter IIIC—54. This shelter is visible from a distance as it is formed in the middle portion of a huge rock. It lies north of shelter C—53 and opens on two sides. The floor (4.4 metres high from the ground) has an underground cave. On the brownish background in the ceiling large schematic figures of horse riders and foot soldiers are painted in white. The biggest horse, facing west, is 1.2 metres long. The rider on the horse has a round head, rectangular torso and sticklike arms and legs. The head of the horse is shown like a cone and the tail as a barbed arch. The same barbed pattern is repeated for the neck, where a stiff mane lends balance to the figure. The rider faces two soldiers with spears and shields. The second horse, facing south, is painted to the left of the first. It is similar to the first horse except for the M-shaped saddle on its back.

To the right are two soldiers, a small stick-shaped man and a dog. Higher up to the east, there is a crude line drawing of a soldier and a small human figure on his chest. Four fragmented drawings (a man, an animal and two unidentifiable figures) are found on both sides of the crude figure. Further east is a drawing of a foot soldier guiding a cavalier. To the north the only drawing, in scarlet lines, is of a man riding a decorated horse.

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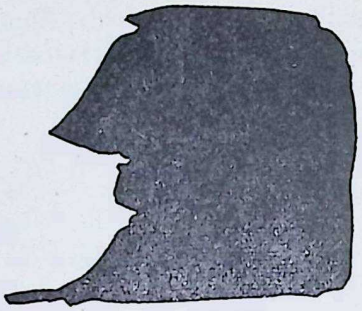
On the western wall two horselike animals are facing each other. To the right of them is a swordsman leading a horse. Below are two horses, a man and a fragmented figure, all in white.

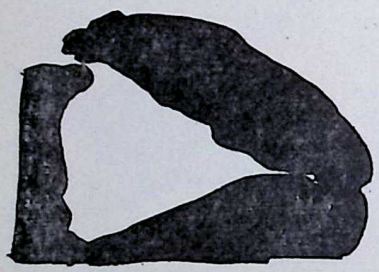
←Shelter IIIC—55



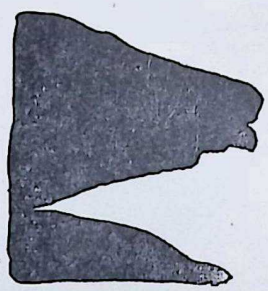
Shelter IIIC—56→

Shelter IIIC—55. The eastern face of the rock supporting the roof of shelter C—54 is numbered C—55. Faded traces of several drawings are seen on the rock.

Shelter IIIC—56. This shelter, facing west, is situated 20 metres east of C—55. It has only a crude line drawing of a horse rider. The white drawing is not completely visible.



←Shelter IIIC—57



Shelter IIIC—58→

Shelter IIIC—57. On the northern slope of the hill, some 75 metres east of shelter C—56, shelter C—57 is formed by a flat boulder supported on another. The triangular shelter opens east and west. Drawings of two doglike animals are found in white lines. Lower to the right is a drawing of a horse with a faded head in light red colour.

Shelter IIIC—58. This shelter lies 15 metres south of shelter C—57 and opens to the north. There is only one red crayon drawing of a man with a round head, conical torso and short legs. A cylindrical object visible in front of the hunter is probably a bow.

Shelter IIIC—59

Shelter IIIC—59. This last painted shelter of group C is located 50 metres to the east of shelter C—57. It is a shallow shelter and opens to the north.

A faded drawing of a man, probably riding an elephant, is seen on the left part of the inside wall. Below it is a drawing of a chinkara doe in schematic form. Figures of three more chinkaras are found farther down. These figures are executed in light red and are partially overlapped by white drawings of several men. These drawings are not clearly visible.

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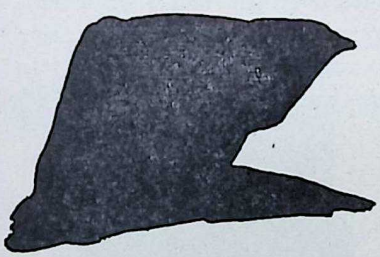
GROUP IIID

On the gentle northeastern slope of Bhimbetka hill are several small boulders hollowed by weathering. They look like miniature copies of the giant rock shelters found in other groups. These cavities can be called rock shelters only in the sense that they could probably shelter small animals. Though too small for human habitation three of them (D—1, D—5 and D—6) contain paintings.

Shelter IIID—1

Shelter IIID—1. Sitting like a goose, a flat-roofed boulder forms a narrow shelter open on all sides. It is located at the eastern end of the plain between Bhimbetka and Lakha Juar hills. Its length is 8.4 metres and breadth 7.07 metres. The maximum height of the ceiling at the centre is 0.45 metre. Near the southern opening is a line drawing of an animal in emerald green. The head of the animal, facing right, is not shown (Fig 5). But the figure resembles the bison in Upper Palaeolithic paintings of south-western Europe. Irregular serrated lines on the neck, stiff and outspread legs and twisted tail suggest it is a dead animal, probably slain and head chopped off. It is overlapped on the back by fragmentary traces of two red line drawings probably showing human figures.

Drawings are also found near the western entrance. Sixteen figures in light red mainly show masked hunters. One hunter wears a C-shaped mask and holds a thick sticklike object in his raised hand. Above the hunter, three men are shown close to each other. The middle one seems to be sitting with outstretched legs. A hunter running along with these men is wearing a birdheaded mask. The two hunters to the right of him wear C-shaped masks. At the right edge of the ceiling an animal figure is overlapped by S-shaped serpentine line. To the left, inside a basinlike depression, are drawings of two human busts.



←Shelter IIID—5

Shelter IIID—6→

Shelter IIID—5. To the east of shelter D—1 there is a small boulder containing three cavities, one facing northeast, another (the biggest) north and the third west. The largest shelter is 2.55 metres wide, 1.6 metres deep and 1.4 metres high. In a depression in the left corner there are drawings of two buffaloes in light red. The legs and the middle portion of the trunk of the animal on the left are partially filled in with colour. The neck and flank are covered with lines. The second buffalo is painted below the hindlegs of the first and only the forequarters of the animal are visible. Its forelegs are filled in with colour while the rest of the body is shown only in outline. About one metre to the right is a drawing of the head of a third buffalo in the centre of the wall. Inside another cavity at the extreme right a fourth buffalo is painted. There are traces of faded drawings on the ceiling. Unidentifiable red line drawings are recorded in the cavity opening northeast.

Shelter IIID—6. Farther east is shelter D—6 with the remains of a Sankha letter, 92 centimetres in breadth. The letter is written in light red and resembles a helicoidal hemisphere in shape. Traces of red drawings are seen on the right side of the shelter.

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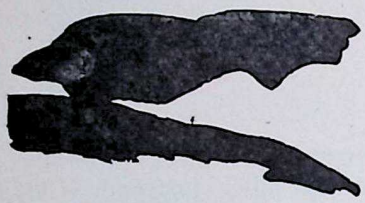
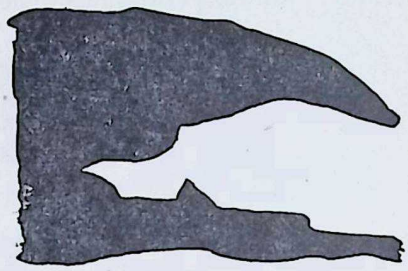
GROUP IIIE

The rock shelters occurring on the northwestern, western and southwestern slopes of Bhimbetka hill form Group IIIE. There are 61 shelters of which 19 are painted. Rock shelter Nos 1, 2, 4-7, 8/a, 8/b, 11, 13, 16, 17, 19/a-19/d, 20-22, 24, 25, 28-37, 39-41, 44-51 and 53-61 have no paintings.



←Shelter IIIE—3

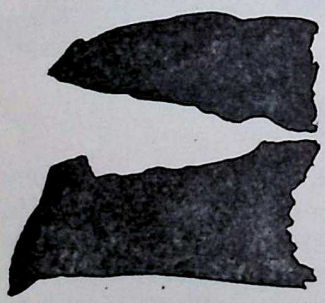


Shelter IIIE—8→

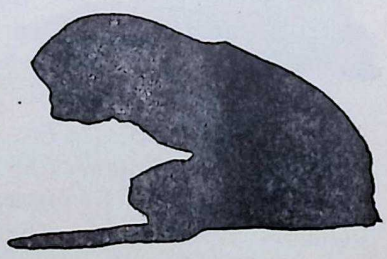
Shelter IIIE—3. This west-facing shelter is located on the western slope of the hill. The shelter is 5.91 metres long, five metres deep and 1.6 metres high. On the left portion of the ceiling there is an old painting showing three buffalo hunters and two other humans wearing voluminous headdress and lower garments (Fig 32). These disguised figures are probably females. One of them is touching a small human figure lying on the ground with a long stick. Of the three hunters two are clearly visible. One of them wears a birdheaded mask, armlets and knee bands. He holds a long spear with an S-shaped attachment near the top. The second hunter, wearing a C-shaped mask, holds a simple stick. Only the legs and loincloth of the third hunter are visible. Four buffaloes are in good condition while three are fragmented.

On the right side are traces of drawings probably depicting an animal confronted by three hunters. A tall figure of a man, wearing a loose covering, is noticed near the entrance. All these drawings are executed in light red colour.

Shelter IIIE—8. This small shelter opens northwest and is situated on the western slope of Bhimbetka hill. All the paintings in the shelter are of the historic period. They comprise two cavaliers, one oxlike animal, another animal of which only the hindquarters survive, three vaguely visible men and two handprints. Except for the handprints, which are in light red, all the figures are in white.



←Shelter IIIE—8/c



Shelter IIIE—9→

Shelter IIIE—8/c. This shelter is a niche formed in the main ridge running north-south. On the left smooth portion of the ceiling an orange-coloured painting shows three archers facing a tiger of which only the forequarters are preserved. The archer close to the animal is running in the opposite direction. The second hunter aims at the tiger's neck and the third is moving to the opposite side. A human figure in dark crimson is seen on the left wall.

Shelter IIIE—9. This shelter lies immediately south of shelter E—8/c, and is open towards the west, southeast and east, the last through a channel-like passage. Like C—50 it is richly painted. This shelter preserves some of the finest and oldest rock paintings. There are 60 animal images representing ten species. These include horse (15), buffalo (6), chital (6), langur (6), elephant (5), cow (2), ox (2), deer (2),

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boar (1), rabbit (1), lamb (1) and unidentifiable animal (11). Twentyfive of the animal drawings are of prehistoric period.

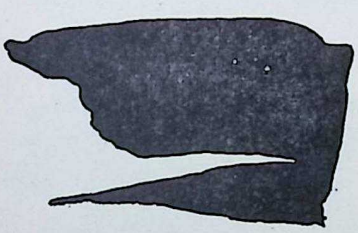
The drawing of an elephant on the western face of the inner wall in this shelter is the oldest elephant drawing at Bhimbetka. The animal, of which only the hindquarters are visible, is decorated with four units of concentric lozenges in crimson. The second important figure, also belonging to the earliest phase, is of a wild buffalo (Fig 51). The animal (2.69 metres) with its heavy head, small and heavy neck, hoofless, undersized and adiposed legs, voluminous body and flat back resembles a hippopotamus. The open mouth is shown with a long and pointed tongue and the head is crowned with large horns. The body, divided into three sectors, is decorated with labyrinths. It is drawn in dark crimson and is further outlined in white, which has faded.

The third important drawing of an elephant (Fig 53) is painted in scarlet to the right of the buffalo. The elephant (72 centimetres) has a small trunk and heavy tusks. The shadowgraphic image of the animal is quite natural. The tusks and the raised tail suggest that the artist was aware of the idea of balance. The monotony of the flat colour wash on the body is broken by creating a triangular mark on it.

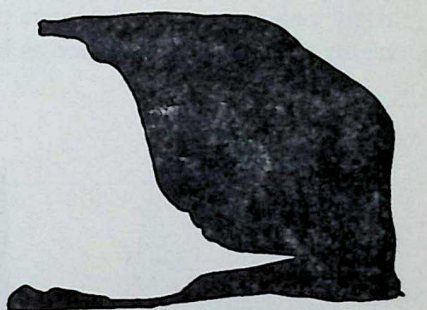
On the right side of the elephant, two lefthand prints are found in dark crimson. Next to them is the fourth elegant drawing of the shelter, of a running buffalo (Fig 61), painted in dark red. The general appearance of the animal (62 centimetres) is quite natural while the filling which covers the body reflects a high degree of artistic maturity. The magic of light and shade in the form of blocks is created by one simple colour.

A wild bull, as if hypnotised by an archer, is painted above the running buffalo (Fig 33). Four drawings of chital, decorated with dots, rows of slanted lines and herring-bone patterns, overlap an old line drawing. Below them is one more buffalo with a sturdy body decorated in blocks of light and shade.

Seventyone human figures engaged in various activities are found in the paintings. Of these 15 belong to the prehistoric period, which show four hunters and 11 other human beings. The figures of the historic period depict 26 soldiers, 15 horse riders, nine other men, three attendants, two drummers and one hunter.



←Shelter IIIE—10



Shelter IIIE—12→

Shelter IIIE—10. This shelter is situated 9.7 metres to the south of shelter E—9 and faces west. The ceiling of the shelter is 9.15 metres long, 4 metres wide and 2.08 metres high and gradually slopes downward to form a narrow cave. Near the entrance are two *alpana* designs in light red, two human figures following an animal in sepia, and a light red line drawing of a horse overlapping the sepia figures. Three other figures in light red are not identifiable.

Shelter IIIE—12. This shelter facing west is situated to the south of shelter E—10. It is 10 metres long, 7.6 metres deep and 4.75 metres high near the entrance. Fragments of a design with concentric triangles and three human figures in dark crimson are on the left portion of the wall. To the right are two figures of men (in light red and orange), one design fragment and a natural drawing of a cow in light red. Below the cow are two naked hunters holding sticks and chasing a nilgai (in sepia). These are painted over a large figure of a cow (1.07 metres) in light red. The cow is overlapped by three more figures, an archer and two designs. Five more drawings of archers are below the cow. One of them is accompanied by a dog. The image of the last archer is fragmented.

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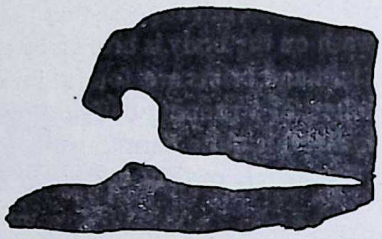
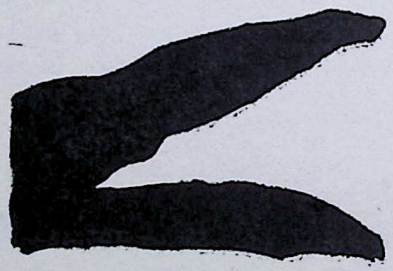
There is a painting of a cow faced by a hunter armed with bow and arrow. Above this painting is an elegant drawing of a swamp deer following another animal. These figures are in light purple. A honeycomb pattern is in sepia. Three chital does, two water birds (pochards) and a line drawing of an animal chased by a man are found on the extreme right portion of the wall. The chital are in dark purple and the birds and line drawings are in light red. The image of the first chital (Fig 6) is well preserved.

Outside the shelter, on the northern face of the rock, is a small cell with drawings in thick lines of dark orange and white. The orange-coloured figures depict a man with a pendulous organ holding a companion by the hair. On the left the third figure, with organ like the first, is running after an animal. The fourth is shown carrying a log on his shoulder. Below, a fifth man is standing on a piece of log. These figures are painted over faded white figures of which nothing except a man is identifiable.



Shelter IIIE—14

Shelter IIIE—14. On slightly higher ground to the east of shelter E—12 a big rock forms two opposite facing shelters, numbered E—14 and E—15. On the vertical face of the inside wall of the south-facing shelter (E—14), there are 40 fragments of some 27 figures in dark crimson, light red and orange. These are mostly line drawings. Starting from the top there are three fragmented figures, probably human. Below them we see three men wearing decorated masks, bracelets, bangles, knee bands, anklets and loincloths with flying tassels and leaping towards the right in two rows (Fig 35). Lower down to the right two orange line drawings depict two men, one kneeling and the other moving. Of the other fragments eight can be identified as human images.



Shelter IIIE—15

Shelter IIIE—15. This shelter, open to north, northwest and west, has a slanted ceiling and a small cell in its eastern part, after a vertical split in the rock. The cell preserves a light red painting, 1.1 metres inside from the entrance, showing two masked men inside a cave. The cave is like a *been* (lute) in shape and is open on two sides (Fig 63). One of the men is recumbent while the other, holding a stick, is coming from the opposite entrance. It is the only painting showing a cave dwelling.

Including these two men there are 35 humans in the shelter. Nineteen of them are hunters and the remaining comprise six men, four women, two male dancers and four boys. Of the hunters 11 are in a fragmented condition and can be identified by small body parts only. All the women are pregnant. One of them has a basket on her back. All these figures belong to the prehistoric period.

There are 25 animal images—20 of them fragments, three unidentifiable animals and two a sambar and a nilgai. The majority (22) of the animals belong to the prehistoric period. Besides, there are one wheel-shaped, one snakelike and three linear images in the shelter. The colours used for drawings are white, light red, crimson and dark orange.

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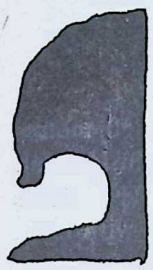
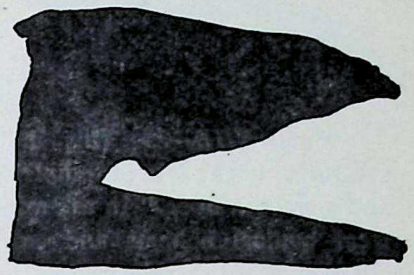
In this shelter an oval-shaped ring stone (15×13.5×5 centimetres) and a white limestone stick (9.5×2.5×2 centimetres), rubbed on all facets, were found on the surface in association with microliths and pieces of hematite such as occur in almost all shelters. The white produced by this stick is identical with that of the animal paintings in the shelter.

A drawing of a swamp deer stag in light red made by me as an experiment is to be found in the centre of the ceiling of this shelter.



Shelter IIIE—15/a



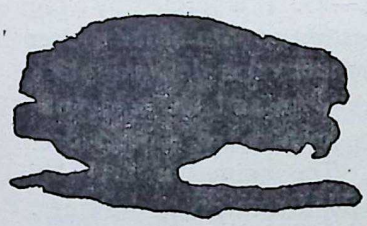
Shelter IIIE—18

Shelter IIIE—15/a. Hardly 5 metres north of shelter E—15, three small shelters, all opening to the west, are found one after another. The first shelter (E—15/a) has traces of drawings in orange. The fragmented figures suggest the masked head of a man, an arch, two angular lines and several blotted patches.

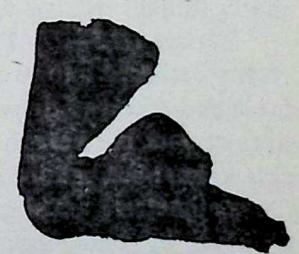
Shelter IIIE—18. Some 60 metres east of shelter E—15 is E—18 with a triangular habitable area, 8 metres long and 3 metres wide. On the left wall are faded drawings in dark red. These include a man with outstretched arms, another whose head is effaced, an animal with its head faded, two poles with a horizontal covering, suggesting a tent, one patch formed by two opposite triangles, two triangular forms, a rectangular patch, two V-shaped lines, two angular lines and six dots.

On the steep rock face near the entrance are two horse riders in white and several angular lines in light red are seen.

In an excavation conducted by Ms Susan Haas two skeletons were unearthed from the floor of the shelter. The deposit appeared to be disturbed.



Shelter IIIE—19



Shelter IIIE—19/e

Shelter IIIE—19. The small mushroom-shaped rock forming shelter E—19 lies a few metres south-east of shelter E—18. In the west-facing cell, 54 human figures, four animals, one W-shaped patch, and several angular lines are painted. Seven groups of men, dancing arm in arm, are visible. The number of men is thirty, nine, five, four, three, two and one respectively. Except for one all the men are painted in yellowish white. The exceptional man, an animal, angular lines and the W-shaped patch are drawn in light red. Three other animals—a buffalo, a cow and a swamp deer—are painted in white near the northwestern entrance.

Shelter IIIE—19/e. Shelter E—19/e is situated 20 metres south of shelter E—19, and opens to the north. Three letters, probably of the Gupta Brahmi script, are written in orange at the right end of the ceiling.

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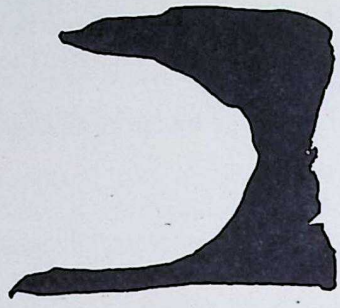
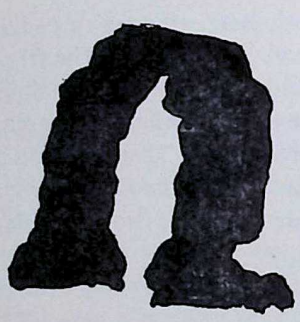
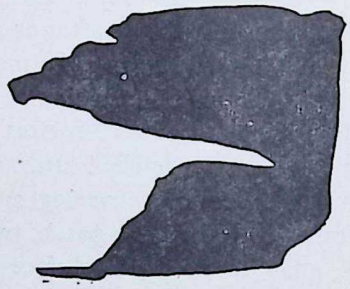


Shelter IIIE—23

Shelter IIIE—23. This shelter is situated some 100 metres south of shelter E—19/e and 50 metres southwest of the Durga temple. Opening to the east, the shelter has a semicircular, concave inside wall and a smooth floor. In the middle of the wall are two horse riders and 17 foot soldiers. The riders wear conical helmets and carry swords. The soldiers wear modernish hats and are armed with long, circular nailed shields, swords, bows and arrows. All the figures are running to the left and are executed in white.



Shelter IIIE—26



Shelter IIIE—27

Shelter IIIE—26. This shelter, with a tall and narrow entrance, is found some 20 metres west of shelter E—23 on high ground. Faded traces of a man and six concentric marks in white, and four similar marks in light red, are found on the northern wall.

Shelter IIIE—27. This shelter is situated a few metres south of shelter E—23. It is formed by a big rock weathered into two boulders and resting one upon the other. In the eastern portion of the shelter are faded traces of drawings. A stylised drawing of a galloping chital (26 centimetres) is drawn in thick lines of dark red near the entrance. Lower down to the left two horse riders, a deer and an unidentifiable animal are painted in white. Towards the right on the ceiling three men and a swamp deer (36 centimetres) are seen. Farther right a bull is trapped by three archers. The animal is probably followed by one more animal and a man as suggested by two vaguely visible fragments of drawings. Farther towards the western end of the ceiling two animals are painted in white. The animal on the left looks like a dog, but the second is unidentifiable.

Shelter IIIE—38

Shelter IIIE—38. This shelter is to the southwest of shelter E—27. There are only five white figures, four of soldiers and one of a design formed by concentric chevrons.

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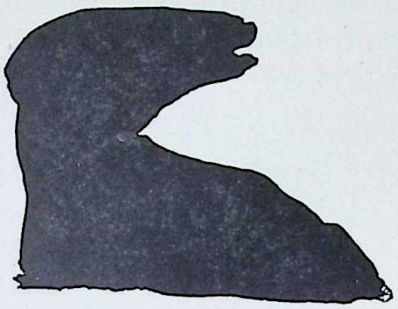
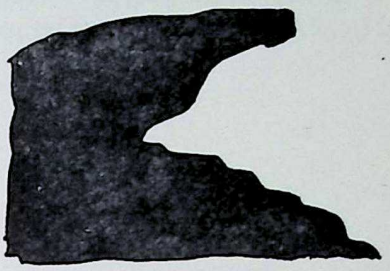


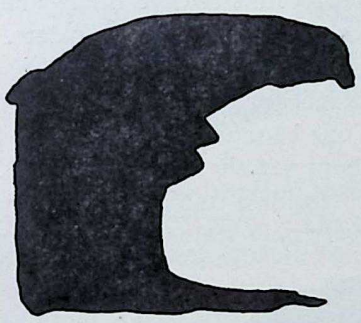
Shelter IIIE—42



Shelter IIIE—43

Shelter IIIE—42. One large rock which forms six shelters facing in different directions is situated some 100 metres southwest of E—27. Shelter E—42 faces south and is formed in the centre of the rock. The floor of the shelter lies 2.5 metres above the surrounding ground. The shelter is 6.5 metres long, 2.7 metres deep and 2.5 metres high. In the middle of the vertical wall seven cavaliers and a band of 22 foot soldiers are shown marching westward. The first, third and sixth (from the right) cavaliers ride caparisoned horses. The soldiers are armed with swords, long shields and musical drums. One soldier towards the left appears to be facing a panther. This painting, executed in white, covers a space of 2.4 metres × 0.54 metre.

Shelter IIIE—43. On the western face of the same rock is shelter E—43. The floor of the shelter is 5.6 metres above the ground. It is 9.5 metres long, 4 metres deep and 2.15 metres high. Near the floor of the shelter a painting depicting two horse riders attacked by a tiger is in white. The hindquarters of the horse on the right and the hindlegs of the one on the left have faded. The tiger is attacking from the left and is faced by a third man whose head is no longer visible.



Shelter IIIE—52

Shelter IIIE—52. Turning towards the northwest on the lowland west of the Durga temple are a number of habitable shelters, situated in several instances in barely accessible places. Paintings are found only in one shelter, E—52. This shelter opens to the north and is 10 metres long, 2.9 metres deep and 3 metres high. On the left is a drawing of an elephant with large tusks painted in white. Near the right end of the ceiling three animals followed by a man are executed in dull white. One of the animals is a bull. The two animals, dimly visible, could not be identified.

GROUP IIIF

All the massive rocks standing on the top of the Bhimbetka hill and visible from a far distance belong to Group F. These rocks stand in a straight line from northeast to southwest. Originally, they probably formed a continuous ridge, but weathering for millions of years has broken it into disconnected monoliths. Several important shelters (viz: F—13, F—14, F—23, F—24, F—35 and F—39) are formed in these giant rocks. Excavations by teams from Poona, Vikram and Saugor uni-

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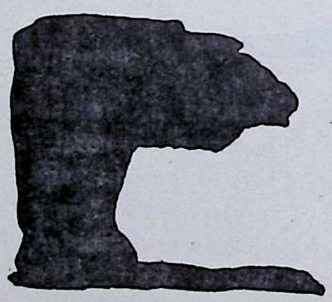
versities and Basle Museum (Switzerland) were carried out in the shelters of this group. There are 49 shelters in the group, of which 31 contain drawings. Shelter Nos 3, 4, 5, 7-12, 15, 19, 20, 22, 25, 27/c, 27/d, 29 and 33 have no paintings.

Shelter IIIF—1

Shelter IIIF—1. A big rock aligned east-west on the eastern slope of the hill forms two small south-facing shelters numbered F—1 and F—2. Shelter F—1 is 3.7 metres long, 2 metres deep and 1.3 metres high, with a floor 1.2 metres above ground. The semicircular inside wall contains some of the oldest, but mostly fragmented, drawings. There are 74 figures in the shelter, and of these 52 are fragmented. Three layers of paintings are noticed. All the drawings belong to the prehistoric period.

On the left is a scene of a nilgai hunt (Fig 38). The lifelike animal is surrounded by 23 hunters, some of whom wear masks and carry sticks or arrows. The hunter closest to the animal stabs it on its neck. Five of the hunters are on the right side in a row, two are near the forelegs, one is below the hindlegs and others are seen above and below the animal. The painting is executed in dark crimson, which has changed in some parts to purple and light red. Below the forelegs of the nilgai there are two orange-coloured human figures, one seated with stretched thighs and upraised arms and the other walking away with a flapping loincloth. These figures are of a later date.

Of the 30 fragmented drawings in dark red and emerald green in the right portion of the shelter only ten can be identified as human figures and four as animal figures. The green figures overlap the red. The animals represented are two bulls, one boar and one fish. The boar and fish are drawn in emerald green. Of the men three are recumbent and the rest standing. One of the hunters, in green, wears a horned mask and has a long stick. Inside a small depression near the eastern portion of the entrance are remains of faded drawings in a very poor state of preservation.



Shelter IIIF—2

Shelter IIIF—2. This shelter is 6.7 metres long, 2.4 metres deep and 1.8 metres high (at the entrance), and is situated 12 metres to the west of shelter F—1. On the left portion of the ceiling are pictures in light red of a kneeling man (9 centimetres) with arms spread and a boy (6 centimetres), both wearing masks (Fig 3). Below, three hunters are rounding up a chinkara. Lower down there are the fragmented figures of four men, two of them wearing masks.

A composition of figures is to the right of the kneeling man and boy. In it the top figure is of an old man, and is inverted (Fig 39). Below him are three hunters and an animal. The heads of the two men and of the animal have become faded. Lower down to right, three boys are depicted playing.

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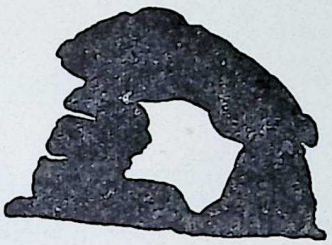
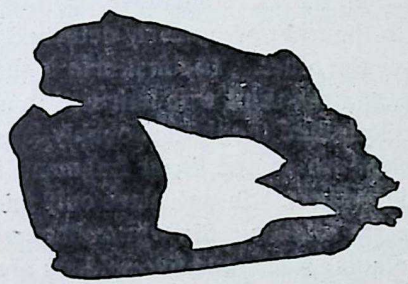
The upper one, with an exaggerated organ, is leaping like a monkey. The other two boys are playing a game holding hands. Below the third boy a faded impression of a human figure is visible. Lower, two partially visible men are running to the left with their faces turned back. All the figures are drawn in light red.



Shelter IIIF—6

Shelter IIIF—6. This shelter is situated west of shelter F—2 on slightly higher ground. It is open to north and south. There are drawings of the historic period at two places. The first drawing near the southern entrance shows a crude figure of a soldier holding a scimitar and a shield and with a sword at his waist. The second drawing depicts two cavaliers who follow a largesized man moving with upraised arms. One more cavalier is shown below the first cavalier. All these figures are executed in burnt sienna and in geometric style.



Shelter IIIF—13

Shelter IIIF—13. This shelter lies farther west of shelter F—6. It is formed by an eastwardly sloping rock resting on another rock in the west. The rock forms an east-west tunnel in its northern portion near the floor. The northern opening and the tunnel were closed off by the early occupants by erecting a wall. The southern entrance is also blocked by boulders. The ceiling, with a maximum height of 3.8 metres in the west, is 14.1 metres long and 13.2 metres wide. An *alpana* design with two men in the centre and another with a stick and facing three poles are painted in light red on the left side of the ceiling. A chital stag (in light red) and an elephant (in black) painted over a white animal are seen to the right. Higher up farther right are drawings of two men (in white) and several remains of drawings and designs (in light red). Still higher up to the west is a man (only legs are preserved) following a goatlike animal whose forelegs are faded. Above them is another animal surviving only as head, neck and forelegs. Lower to the right four chital and four sticklike men are drawn in light red. A fragment of an inscription in dark crimson is above the human figures. Four cavaliers and one soldier are near the southern entrance.

The highest figure is a two-metre-long fragment of a design composed by concentric squares and circles and bordered by a wavy line, probably a part of the body decoration of a now-faded large animal. Three paintings showing a soldier confronting a cavalier (in light red), the hindquarters of a tiger (in dark crimson) and the faded traces of five figures are in the eastern portion of the shelter, on the lower face of a projecting rock. On the ceiling of the tunnel there is a strange animal with an oxlike body, round ears and splayed snout executed in white.

The shelter recently yielded two human skeletons from an excavation conducted by VN Misra. Another skeleton had been excavated earlier by a team from Saugor University.

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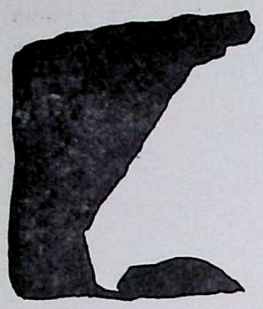
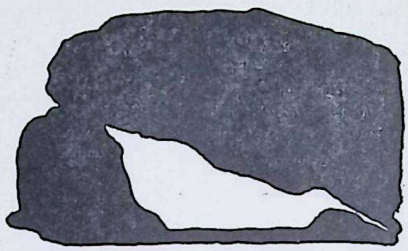


Shelter IIIF—14



Shelter IIIF—16

Shelter IIIF—14. A few metres southwest of shelter F—13 is a large rock pink in colour. It has almost no overhang to provide real shelter and the 20 metres of exposed steep surface is deeply weathered. RockF —14 has a passage opening east-north and a deep narrow cave visible only after entering the passage. On the west weathering and erosion have created a crevice a metre wide and almost 20 metres deep separating it from the rock at the rear. At a height of six metres above the ground is a niche on the northern face of the rock. Drawings of the historic period are found in this niche. All of them are micrographic and in white, vermilion, light red, dark red and crimson.

On the extreme left at a height of six metres several thin angular lines are seen in white. Three metres below ten men wearing C-shaped masks, sometimes crowned with one or two horns, are running in a row (Fig 54). Higher up to the right on a nearly detached piece of rock three men are painted in dark vermilion, one above the other. The first man is shown with tasselled headdress or spread hair, the second with raised hair, and the third with hair tied in a bun.

The first and second men wear loincloths and the third probably a sleeveless upper garment and a trouserlike lower garment (Fig 66). Below are six red linear fragments at two places. At two more places are crude figures of soldiers and cavaliers. In one place only one soldier is depicted, and in the second one cavalier is accompanied by eight soldiers. Six white silhouettes are seen near the floor.

Inside the passage, drawings of five horse riders and five soldiers are painted in white over four older figures in dark red. Of these two are rhythmic images of dancers wearing armlets and kneebands. One of the men holds a long spear. Near the entrance are two masked humans (in dark crimson) and a horse rider (in white). On the little overhang above the passage is a drawing of an old man drinking some liquid from a spouted pot probably made of gourd (Fig 64). His head is covered with a bird-headed mask crowned with antlers, his back is supported by his left arm and his legs are folded. The drawing is unique in subject matter and representation. On the east-facing rock to the right of the passage is a painting depicting a wolf hunter (Fig 67). The drinking man and the wolf-hunting scene are executed in light red.

In the niche, on the northern face, nine images of cavaliers are painted in light red and white. Four of them are on the ceiling and five on the wall, visible from a distance.

Shelter IIIF—16. This shelter is at the highest point of the hill. It is formed by a large flat rock lying over smaller rocks. It has a ceiling 19 metres long and 13 metres wide and three entrances from south, west and north, the main entrance being from the south. The ceiling of the shelter is richly decorated. The main art activity belongs to the historic period, and the main pigment used is white. Other colours are orange, red sienna, dark red and crimson. There are 180 figures in the shelter, consisting of 106 humans, 56 animals, ten fragmented figures, four designs, three unidentifiable objects and a patch of colour. Of the human figures 35 are horse riders, 30 soldiers, 24 other men, 12 hunters, two women, one dancer, one attendant and one superman. Except the women, the dancer and one hunter all the images are of the historic period.

The animals represented in the paintings belong to eight species—horse (37), deer (9), monkey (2), buffalo (2), bull (2), dog (2), tiger (1) and boar (1). Excluding deer, buffalo and boar all animal drawings belong to the historic period. Of the fragmented figures five belong to the same period. The figures

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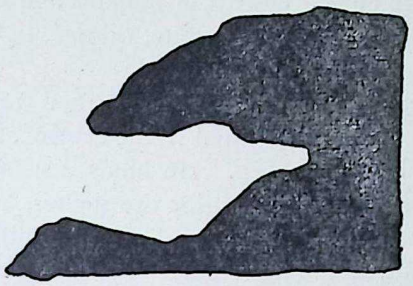
of buffalo are quite elegant and full of life. They have large extended horns. The boar has two horns, a body decorated with serpentine lines and is probably an image of a mythical boar. One human figure (60 centimetres), three times taller than the soldiers, is identified as a superman.

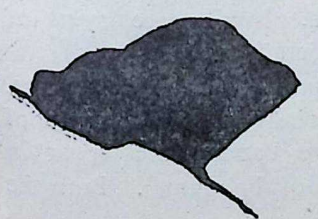


Sheltr IIIF—17

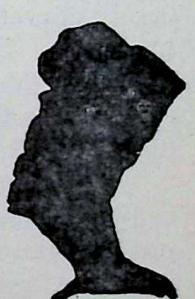
Shelter IIIF—17. This shelter opens north and west and is joined to shelter F—16 from the west. The ceiling (10.3 metres × 5.5 metres) is full of depressions and ridges which divide the shelter into two compartments. Its floor is formed by flat slabs. There are 111 handprints stamped on the northern portion of the ceiling. Of these 109 are of the right hand and two of the left. The clearest of these prints measures 17.5 centimetres from the tip of the third finger to the base of the palm and is 7.4 centimetres wide at the point where the fingers join the palm. The prints, painted in light red, are centred around three flower-shaped circular designs. A fragmented figure of a masked man is seen above the northern entrance in the same colour.

On the eastern edge of the ceiling ten sticklike men armed with bows and arrows are trapping a scraggy old bull. Five of them on the right side look like dancing in joy. The picture is drawn in crimson. These figures are overlapped by four rows of white figures of the historic period.

In the first row an elephant rider is followed by a horse rider. A man is painted on the side of the elephant, and a second is seen near the hindlegs. In the second row there are eight cavaliers in single file. Eleven cavaliers and two horses are seen in the third row. Between the second and third rows three soldiers with hands raised are painted in the geometric style. In the fourth row three cavaliers and two men on the back of an elephant are found. The first man on the elephant holds a staff with a circular and tasselled standard. To the right in the ceiling there are six cavaliers and one elephant rider painted in white.



Shelter IIIF—18



Shelter IIIF—21

Shelter IIIF—18. This shelter, 20 metres west of F—16, contains a light red figure of a man on a bull, on the eastern sloping face of the rock. The rider holds a stick in his right hand. The left horn, hump, legs and rump of the animal are not visible.

Shelter IIIF—21. To the southwest there is a large rock (20 metres high) with a shelter—F—21—formed on its western face, near the ground. The rock contains many niches, cavities, holes, crevices and a long narrow tunnel on the left side of the shelter. The shelter is 8.23 metres long, 5.2 metres deep and 4.9 metres high.

The paintings are in a poor state of preservation. They have been spoiled by the writings of sightseers. There are 46 figures in the shelter. These consist of 19 humans, 15 animals, eight fragments,

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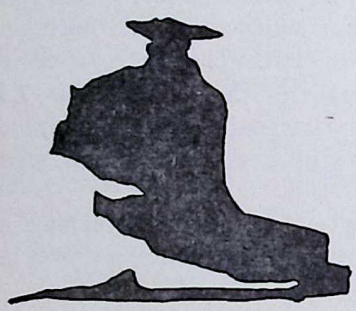
an unidentifiable image, a polygonal enclosure, a pole and a patch of colour. Of the human figures eight are dancers, three soldiers, two horse riders, two hunters and four other men.

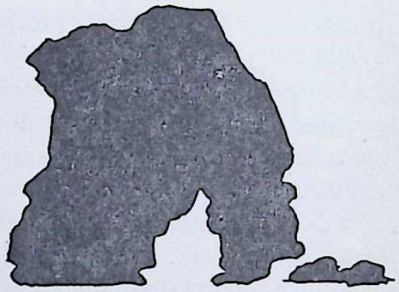
The animal figures portray seven species—chital (3), chinkara (3), rabbit (3), horse (2), buffalo (1), nilgai (1) and panther (2, mother and cub). Only four humans and nine animals belong to the prehistoric period. The colours used in the paintings are white, orange, light red, dark red, burnt sienna and dark purple.

One of the hunters pursuing a nilgai has a long spear, barbed probably with microliths. The clearest drawing in the shelter is of a horse rider, painted in the centre of the wall. The armour-clad rider wears a helmet crowned with a heavy horn. He holds a spear and the reins of his galloping horse. An archer attacks the rider from the left. Outside the shelter, on the south-facing rock near the ground, is an arresting natural silhouette of a soldier (Fig 74). The purple-coloured figure depicts the soldier armoured and armed with a long scimitar and shield, and a sword at his waist.

The floor of the shelter was excavated by Ms Susan Haas in 1973, but the cultural deposit is very shallow as the bedrock lies only a few centimetres below the surface.



Shelter IIIF—23



Shelter IIIF—24

Shelter IIIF—23. This shelter lies eight metres west of shelter F—21. The rock forming this shelter is some 20 metres high and is precariously balanced on a narrow base. Two uneven projections of the rock to the southeast have formed two ceilings (12 metres and 5.83 metres long respectively) at two different levels. The main ceiling of the shelter is 9.8 metres high at the entrance. The second projection lies below the first and is 2.3 metres above ground.

Excavation in the shelter for four seasons (1973-1976) by VN Misra of Poona University exposed a deposit of nearly four metres and a sequence of human occupation from late Acheulian to the end of the Mesolithic. Eight distinct stratigraphic layers reveal the following unbroken cultural succession: Layers 1-3 (Mesolithic), 4 (Upper Palaeolithic), 5 (Middle Palaeolithic) and 6-8 (Acheulian). Traces of habitation floors were also recovered in the Acheulian and Mesolithic layers. In all three layers of the Mesolithic period nodules of colours were found in association with the microliths.

This shelter, unveiling the complete history of the early Bhimbetkians, has only a few drawings, and those too mainly of the historic period. On the upper ceiling there are silhouetted drawings of two elephants (Fig 40). The smaller is driven by a man holding a goad in one hand and a spear in the other, and with a sword at his waist. He is shown standing on the back of the animal. Both the elephants have long uplifted tusks.

Drawings of a horseman and a soldier are seen higher up to the left and two men (one of great size) are on the left. In the depression on the rock face below the elephants a bull is depicted wounded by the arrow of a hunter. The figures are painted on the earlier drawing of a horse rider facing a soldier. To the far left one more rider is shown on the back of a feline-looking animal. Faded traces of emerald green are seen on the ceiling near the eastern edge. Traces of dark crimson, tentatively identified as running human figures, are found on a steep face of the rock forming the lower ceiling.

Shelter IIIF—24. This shelter, called the Auditorium Rock by Wakankar and locally known as Hathi darwaja (elephant gate), is a cave 39 metres long, four metres wide (on an average), and 17 metres high at the western end, and is situated west of shelter F—23. It has four openings, two each

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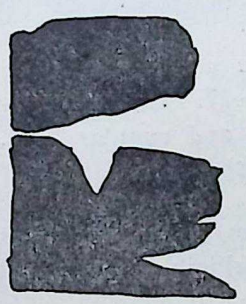
in the east and west. The main eastern opening is 8.9 metres wide and eight metres high. The floor of the shelter was dug up at two places, one just inside the eastern entrance and the second between the two western openings, by Wakankar. A cultural sequence similar to that of F—23 was recorded in the excavations. Tools found below the Mesolithic levels were embedded in breccia (Wakankar, 1973:25).

At 17 places in the shelter, drawings of the prehistoric period are recorded in red sienna, light red, dark red, burnt umber and sepia. These depict 41 humans, 22 animals, 16 other linear designs, three fragmented figures, three lefthand prints and one bird. Of the human figures 35 are men (including eight hunters), three women and three boys. Seven species of animals include leopards (5, one adult and four cubs), deer (5), oxen (3), buffalo (2), antelopes (3), tiger (1), elephant (1) and unidentifiable animals (2). Except for one drawing of a leopard (2.5) the rest are small. The faded figure of the panther is quite natural in outlines and decorated in concentric squares. The figure is painted in light red on the left wall near the main eastern entrance.

The most artistic figure, although very faded, is of a mighty bull (Fig 62) drawn with a minimum of detail. A single line covers the entire anatomy, starting from the lower jaw to the left hoof of the foreleg. A second line of the same nature drawn parallel to the first forms the rear portion, from the base of the tail to the hoofs of the hindlegs. The legs are composed of one curved line, while another curved line with an extra convexity covers the neck, hump and back of the bull. The head is indicated by a small C-shaped curve. A U-shaped rightward slanted line represents two horns. Another wavy line forming the raised tail makes the figure balanced. The figure (10 centimetres) is drawn in burnt umber.

A group of 17 figures is seen over the older faded line drawings on a steep rock face in a corner near the southwestern entrance (Fig 15). In the painting two bulls, two buffaloes, three deer, three antelopes, one tiger, one peacock, a lefthand print, an unfinished basketlike object and two patches of colour are clearly visible. The outlined handprint (13.5 centimetres long and 11 centimetres wide) suggests the hand of a child of seven or eight years. This is the only example of a hand shown in outline. Generally handprints are recorded in silhouettes or negatives.



Shelter IIIF—26

Shelter IIIF—27

Shelter IIIF—26. This shelter is to the west of shelter F—24, and opens to the north. An oval-shaped drawing in orange, resembling two entwined cobras, is found on the ceiling near the supporting rock inside the shelter.

Shelter IIIF—27. This shelter is situated on the right side of the cart track near the Durga temple, some 100 metres south of shelter F—26. Open to the south the shelter is two metres deep, 5.2 metres long and 2.15 metres high. On the left are four fragmented figures—three of running men and the fourth unintelligible. The third man, clearer, wears a braid and holds a stick. Higher to the right are line drawings of two fish. These are in white.

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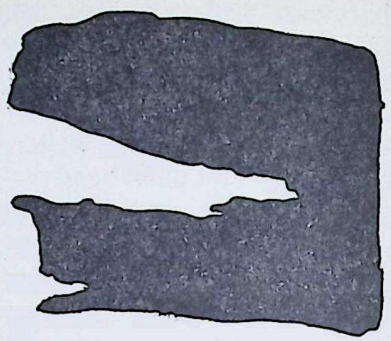
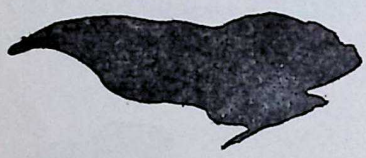
Shelter IIIF—27/a



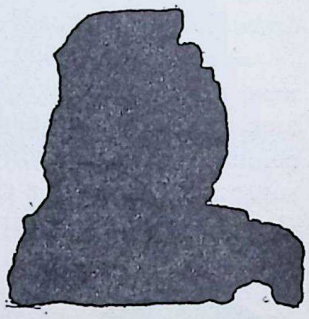
Shelter IIIF—27/b

Shelter IIIF—27/a. On the southern slope of the hill some 50 metres below shelter F—27 is a large shelter with a fragmented drawing of a man. In the white drawing only the lower part of the body survives.

Shelter IIIF—27/b. This shelter is on the eastern side of shelter F—27/a. With a high rocky floor the shelter is 5.1 metres long, 5.9 metres deep and 1.1 metres high. A stylised drawing of a caparisoned horse (38 centimetres) is in light red, on the ceiling at a depth of two metres from the entrance. On the steep rock face there are two red crayon drawings of an archer and a man, the latter surviving only as a head.



Shelter IIIF—27/e



Shelter IIIF—28

Shelter IIIF—27/e. A rock with a west-facing raised projection resembles a giant eagle. The rock, numbered F—27/e, is situated southeast of the temple and south of shelter F—27. On the ceiling is a fragmented light red design (19 centimetres × 11 centimetres) formed by spiral and angular lines. On the right portion of the ceiling is an image of a running chinkara (15 centimetres), executed in light red colour.

Shelter IIIF—28. The rock forming shelter F—28 has a long tunnel (7 metres long, 3.1 metres wide and 1.85 metres high) aligned east-west. At the end of the tunnel an unintelligible drawing (25 centimetres × 10 centimetres) in dark red is found on the left face of the rock.

Shelter IIIF—29/a. The shelter consists of a shallow depression in the western face of the rock forming shelter F—29. Faded traces of the Sankha script are seen on the main wall and on the right side.

Shelter IIIF—29/a

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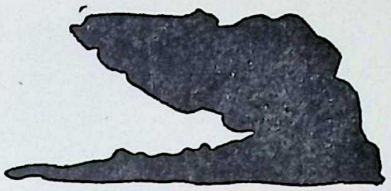
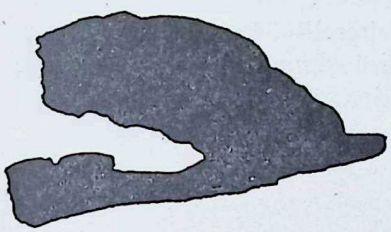
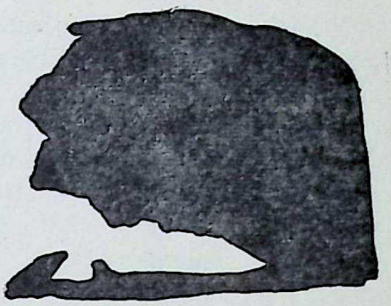


Shelter IIIF—30

Shelter IIIF—30. This shelter is situated a few metres north of shelters F—27 and F—28 and faces east. There are two groups of drawings, one in the middle of the ceiling and the other deep inside. In the first group white line drawings of three horse riders and two attendants are depicted. In the second an unarmed man is confronted by a giant sambar stag. The figures are in dark crimson.



Shelter IIIF—31



Shelter IIIF—32

Shelter IIIF—31. This shelter, open to the north, east and southeast, is situated a few metres west of shelter F—26. The ceiling is 15 metres long and 8.1 metres wide. Five phases of drawings are found in the shelter. On the left, two rows of langurs, two and three respectively, a drummer and a doglike animal are painted. To the right older drawings (dark crimson) are overlapped by later drawings (white) and lastly by large-sized Sankha letters (2 metres) in raw sienna.

A man on a caparisoned horse is seen between two letters. Below, one horse and two horse riders are moving in a row. In front of the horse is an older drawing of a buffalo in creamy white with honeycomb decoration. A similar buffalo is seen above the second rider in the same row. Two faded and ambiguous shapes drawn in lines of white and dark red are found below and to the left of the first buffalo. Lower down to the right are two designs in sharp white lines. Towards the right of the second buffalo an old drawing in crimson is overlapped by the image of a cowlike animal.

Between the horse riders and two white designs a row of six running rabbits is very interesting. The first and second rabbits are drawn vertically as if climbing upwards, while the remaining four are drawn transversely. These micrographic figures average ten centimetres long and are painted in dark crimson colour.

Two elephant riders and a third design are seen to the right of the two white designs. These are also painted in white.

Shelter IIIF—32. This shelter, situated on a ridge some 40 metres west of shelter F—31, opens east, northeast and north. On the extreme left in the east-facing portion are three orange-coloured drawings of soldiers with swords and shields. To the right three men are shown fighting, one with bow and arrow and two with swords. To the right three more men are shown with spears and shields and followed by a horse rider. An archer and two pairs of arcs, with the convex margins facing each other, are in light red. In the north-facing portion a six-line inscription (in white) probably in post-Gupta Brahmi overlaps the animal figures.

The second line of the inscription is written on a nilgai. The animal image is overlapped by a Sankha inscription (in white) and four geometric human figures (in light red). Below the nilgai three more animals—a bull, a nilgai and a cow—are following one another. A linear image of a horse rider and three men are painted on the inscription. One man holds a stick, the second stretches his arms and the third has a sword at his waist.

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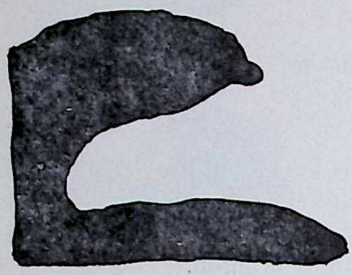
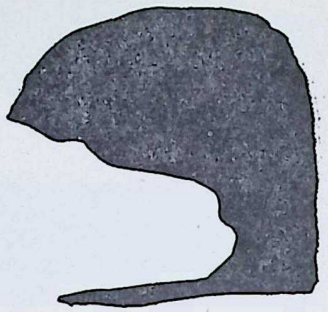


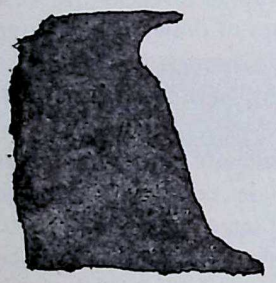
Shelter IIIF—34



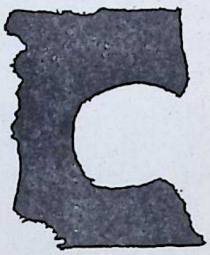
Shelter IIIF—34/a

Shelter IIIF—34. This small shelter, open to the west, is to the west of shelter F—32. In its lower portion are two faintly visible strange forms in white lines. Brush-splashed dots in light red colour are also evident.

Shelter IIIF—34/a. The rock forming shelter F—34 also contains shelter F—34/a on its northern face. There is a silhouette of a royal personage wearing a helmet (crowned with a trident) and a long gown with epaulets. His outstretched arms and legs are small in proportion to head and torso.



Shelter IIIF—35



Shelter IIIF—35/a

Shelter IIIF—35. A giant rock forming shelters F—35, F—35/a and F—35/b is 40 metres to the southwest of shelter F—32. The rock is nearly 15 metres high and the shelters are on all sides. Shelter F—35 faces east and north. There are 76 drawings in the shelter, including 23 humans, 13 animals and 40 other designs. Of the human figures 11 are men, five women, four children, one *yaksha*, a soldier and a horse rider. The figures of men and women include seven hunters.

Thirteen human figures are prehistoric. The animals represent nine species—elephant, tiger, buffalo, horse, cow, nilgai and dog (one each), swamp deer, chital and unidentifiable animals (two each). Twenty of the animals belong to the prehistoric period. The other designs comprise linear figures (15), unidentifiable objects (12), designs (7), inscriptions (3), handprints (2) and flower (1). These drawings are executed in white, vermilion, light red, dark red and crimson.

The most elegant painting is of six naked hunters rounding up two chital does and a buffalo, the buffalo painted at a little height (Fig 41). The hunters carry sticks. Four of them appear to be women. Among the more important figures on the northern face of the rock are an old woman (Fig 4) and a *yaksha* (Fig 71). In the dark red silhouette of the woman the forehead, nose, upper lip and chin are well defined. The *yaksha* (2.1 metres tall), standing in *sambhanga mudra*, is in thick lines of light red.

Shelter IIIF—35/a. Shelter F—35/a is in fact a small cell on the southwestern face of the rock. There are faded fragments of drawing and writing. A man followed by a horse is drawn in thick white lines. Large-sized white letters have become very faded but five in light red are tolerably clear.

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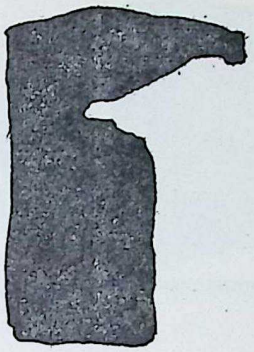

Shelter IIIF—35/b

Shelter IIIF—35/b. This shelter is formed on the southern face of the same rock. The floor of the shelter lies 7.3 metres above ground. The height of the ceiling is four metres above the floor. The ceiling projects almost ten metres at a height of 12 metres above ground. There are 142 figures in the shelter—42 human, 36 animal and 64 other designs. Of the humans 39 are men and three women. Among men are 27 hunters, six others, four honey collectors, a soldier and a horse rider. Except for the soldier, horse rider and one more man, all the human figures are prehistoric. The animal figures represent 12 species—buffalo (5), horse (4), deer (6), chinkara (2), bull and cow (2), leopard, rhinoceros, gaur, elephant, nilgai and dog (1 each). There are 11 unidentifiable animals.

Of the 64 designs 32 are handprints, 11 symbols, four inscriptions, nine linear designs, six unidentifiable objects, one grass and one colour patch. Twentyfive animal figures are prehistoric. These figures are executed in white, chrome yellow, vermilion, light red, dark red, crimson and purple.

There are four beautiful old paintings on hunting subject in the shelter. The first on the extreme left is in a cylindrical depression (2.16 metres × 0.57 metre) which shows 14 men, three women, a boy, a dog and game animals (Fig 42). The hunter on the extreme left wears a C-shaped mask and holds a bow and arrow, barbed and tipped with crescent heads, and probably also a quiver. He is aiming at two chital grazing behind tall reeds.

Two hunters approach the game from the right. They too wear masks and headdresses probably decorated with feathers. To the right is a woman whose head has faded and body is drawn with serpentine rhythmic movement. To her right are two hunters, both wearing masks and ornaments. Below them are two chinkaras facing each other and one archer standing between them. Higher to the right are 11 humans, nine of them males and surrounding a cow, and two women. The cow is pierced with spears by the hunters.

Above to the right in the second painting six hunters are confronting a giant rhinoceros (Fig 43). One hunter is tossed along with his spear in the air. The contrast of animal and manpower is well illustrated by the massive body of the animal, its sharp horn, open mouth, raised ears and twisted tail on one hand and the stick-shaped and small human figures on the other. Depiction of movement in the hunters is commendable.

The third painting, depicting four animals, is above these figures (Fig 70). Two of them are buffaloes and one a swamp deer but the fourth, partially visible, is not clear. In the fourth painting six hunters are shown ready for an expedition (Fig 44). One of them, pointing to the right, wears a large antlered headdress and loincloth, probably of leaves. These paintings are very faded.

Shelter IIIF—36. This shelter is next to shelter F—35/a. The north-facing shelter has been modified to form a cave by erecting a circular wall. The cave was used as a cattle shed by a hermit living in the temple. On the west-facing wall are traces of ten drawings in dark crimson. The first three fragments depict three men, the fourth, eighth and ninth elephant riders, sixth and seventh two men holding hands, the fifth a spear and the tenth an undecipherable figure. Below the elephant rider are two orange-coloured designs, and higher up to the right are three animals, one buffalo and two unidentifiable. Farther right are six dancers (five men and one woman), four vaguely visible traces of men and an

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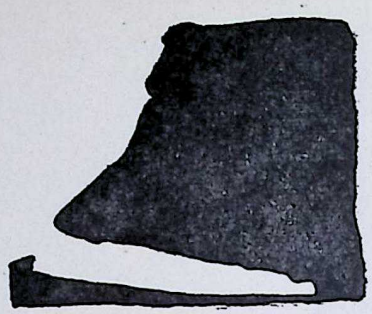
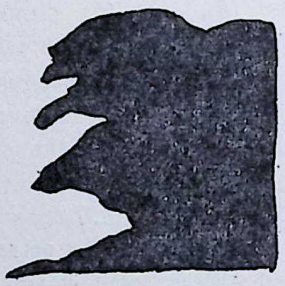


Shelter IIIF—36

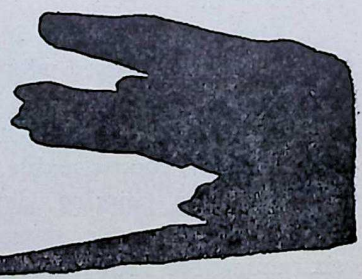
animal above the fourth dancer. A dog figure (dark crimson) partially covered by Sankha writing (white) and a design comprising two lotus flowers, two buds, one leaf and a fish (dark red) are seen. In the middle of the ceiling are two Sankha inscriptions in large letters (one metre). Near the western end of the ceiling drawings of different phases are found at two places. One drawing shows a man and an unidentifiable animal, and the second an old bull.



Shelter IIIF—36/a

Shelter IIIF—36/a. The rock forming shelter F—36 has a small cell (F—36/a) on its southern face. The cell bears six inscriptions (four in light red, one in yellow ochre and one in white) in the Sankha script. On the ceiling are painted a hunter and a running animal (in dark crimson). The relationship of the inscriptions and the figures is not clear.

Shelter IIIF—37



Shelter IIIF—38

Shelter IIIF—37. This small shelter, situated east of F—35 and west of F—29, contains a jumble of some 15 Sankha inscriptions in white, scarlet and crimson.

Shelter IIIF—38. This shelter, located north of shelter F—37 and west of F—29, is formed by three cells facing east, northeast and north. In the first cell 15 patches (in chrome yellow) and a fragment of Sankha writing (in light red) are seen. In the second, faded lines (in light red) and in the third seven angular lines (in white) and a patch of colour (in white) are found. Faded traces of one more Sankha writing are visible inside a crevice in the roof.

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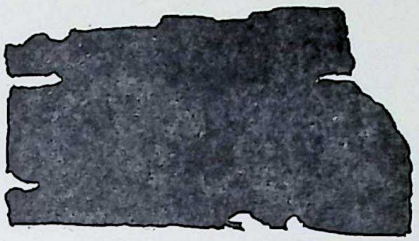

Shelter IIIF—39

Shelter IIIF—39. This rock, the largest in the Bhimbetka hill, forms a high gateway open on the north and east and has two east-facing shelters, which have been modified into a temple and a dwelling by a hermit. Just below the roof, in a small cell, an Asokan Brahmi inscription is incised on the steep face of the rock. The inscription reads as 'Sihakas Lene' (cave of Sihaka). The same inscription is repeated in white colour to the right of the incised one. One more inscription is found on the floor. It differs in its script and cannot be deciphered. Fragments of Sankha writings are noticed on the eastern face of the rock. The floor of the cell was chiselled and smoothened out in the form of a shallow bed. This is perhaps the only example of the rock being cut by man to make it more comfortable for his use.

REFERENCES

1. Since all the shelters described here belong to area III the figure (III) denoting the area is not mentioned every time to avoid repetition.

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5

चित्रं हि सर्वशिल्पानां मुखं लोकस्य चप्रियम् ।

—समरांगण सूत्रधार ५०.१

"Painting is the highest of all fine arts, and is dear to everyone."

—Samarāngaṇa-Sūtradhāra 50.1
(c 1100 AD)

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SUBJECT OF ROCK PAINTINGS

The main subject of prehistoric rock paintings everywhere is animals. The art of Upper Palaeolithic man is broadly classified as zoomorphic (Clark, 1967:86). Rock paintings belonging to the Mesolithic and later periods mainly depict hunting scenes and animals in their natural habitat. Man in rock paintings is generally portrayed as a hunter. There is evidence to show that the early hominids such as *Australopithecus* (Dart and Craig, 1959:110, 189), *Sinanthropus* (Clark, 1969:39, Childe, 1951:74), *Pithecanthropus* (Wendt, 1972:173-75) and Neanderthal man (Blanc, 1961:124-32, Clark, 1969:45) were (ritual) cannibals.

There are also two examples in rock paintings where man or a manlike creature is shown fatally pierced with several lances (Berenguer, 1973:41, 45). These drawings are found in the cave of Cougnac (Lot) in Spain. Besides animals and their hunters, there are other themes recorded in the rock paintings. Some depict cultural activities such as dance and music, others ritual performances, day-to-day activities and images of women (mostly pregnant).

In the art of the Ice Age female figurines with enormous breasts, voluminous bellies, adipose thighs, only a suggestion of arms and featureless faces are sculptured in the round and in bas reliefs. But in rock paintings human figures are very rarely painted. Many human figures are so comical, animalised (Gourhan, 1968:512), grotesque (Breuil and Lantier, 1965:187) and disproportionate that some scholars (e.g. Berenguer, 1973:44-45) assume that they portray people of a lower race living probably in small isolated groups.

It is also believed that this inferior race of men descendants of Neanderthal man were probably painted by the Cro-Magnon artists (*ibid*:44-45). In general, however, scholars think that the Ice Age artists, creators of "speaking images" of animals, had purposefully drawn stick-shaped and suggestive human figures because of their belief in the magical power behind the representation of a living being.

In contrast to the Ice Age art of the dark caves, paintings found in rock shelters, generally belonging to the Mesolithic and later periods, portray men with the same skill as animals. In Indian rock paintings the presentation of man and of animals is of almost the same standard although stylistically there are many differences.

In the rock paintings of Bhimbetka we find that the artists had a wider range of subjects. They did not limit themselves to game animals and their hunters but also painted several aspects of the daily life of their society. The artists of the later phases were greatly interested in drawing bands of running and fighting soldiers, horsemen and elephant riders. The subject matter of the paintings of Bhimbetka has been studied under the following seven headings: 1. Figures, 2. Scenes, 3. Mythology, 4. Material Culture, 5. Nature, 6. Decoration and 7. Others.

1. Figures

Figures recorded in the rock paintings are broadly classified in two groups: (1) Human figures and (2) Non-human figures.

(1) *Human figures*. Including the figures of the historic period (viz: horsemen, elephant riders, attendants and soldiers), anthropomorphic figures, images of supermen and the mother goddess, there are 2330 human figures in all. These figures have been divided into the following 28 sub-groups according to subject matter. These sub-groups are: 1. Man, 2. Woman, 3. Boy, 4. Girl, 5. Infant, 6. Anthropomorphic figure, 7. Hunter, 8. Horse rider, 9. Elephant rider, 10. Soldier, 11. Attendant, 12. Rider

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on unidentifiable animal, 13. Man with mace, 14. Man with axe, 15. Man with club, 16. Man with luggage, 17. Man with *kanwar*, 18. Man engaged in other activities, 19. Man taking drink, 20. Dancer, 21. Drummer, 22. Copulation, 23. Superman, 24. Mother goddess, 25. Ritual performer, 26. Bull rider, 27. Man in cave, and 28. Fragmented figures.

Under the present group of human figures the images of sub-groups 1-6 have been discussed. Fragmented figures in sub-group 28 are taken into consideration while describing non-human figures. Figures of sub-groups 7-22 are studied under the heading scenes, figures of sub-groups 23-26 under mythology and two figures in sub-group 27 under material culture. At the end of a general description of each sub-group is a table where particulars of figure, colour, style, technique, phase and shelter have been listed in detail.

1. Man

There are 2076 images of men. Of these 565 are simple figures not associated with any activity. These are considered here first. The remaining images such as hunters, dancers, drummers will be discussed under scenes and mythology. As a general rule figures of men and women are stick-shaped in the earlier phases and the male body is generally shown as less rhythmic than the female. In the later phases where the male body is more natural it is also less bulky than the female.

The figures of men are recorded in 11 different colours: white—191, yellow—2, orange—5, Ver.—5, R. Sienna—3, B. Sienna—29, L. Red—184, Crimson—83, D. Red—17, B. Umber—12, and Choco.—34. These figures are executed in the following 12 styles: Sil. Nat.—115, Part. Nat.—8, Out. Nat.—5, Deco. Nat.—2, Sil. Abs.—91, Part. Abs.—5, Out. Abs.—287, Deco. Abs.—2, Sil. Geo.—18, Part. Geo.—7, Out. Geo.—22 and Deco. Geo.—3.

The techniques employed are: Trans.—366, Opaque—197 and Crayon—2. There are no human figures in phase A. In phase B 129 male images are seen. The distribution of the remaining male figures in the other phases is: C—47, D—143, E—4, F—20, G—121, H—63 and I—38.

These images are distributed in shelter groups in the following order: A—115, B—84, C—182, D—10, E—49 and F—125.

TABLE 1

Classification of Male Human Figures

Figure 1	*Colour* 2	*Style* 3	*Technique* 4	*Phase* 5	*Shelter* 6
3 Man	L. Red	Out. Abs.	Trans.	B	A—17
2 ,,	White	,, ,,	Opaque	I	,,
2 ,,	,,	,, ,,	,,	G	,,
3 ,,	D. Crimson	Sil. Nat.	Trans.	C	A—21
2 ,,	,,	Part. Geo.	,,	,,	,,

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1	2	3	4	5	6
7 Man	L. Red	Sil. Nat.	Trans.	F	A—21
1 (trapezoid shape)	B. Umber	Part. Abs.	,,	D	,,
1 (leg only)	,,	Sil. Nat.	,,	B	,,
2 (headless)	,,	,, ,,	,,	C	,,
37	L. Red	Out. Abs.	,,	D	A—25
1	White	Sil. Nat.	Opaque	G	,,
2	,,	Sil. Geo.	,,	,,	A—27
1	,,	Sil. Nat.	,,	,,	,,
3	,,	Out. Abs.	,,	,,	,,
2	,,	Sil. Abs.	,,	,,	,,
4	,,	,, ,,	,,	,,	,,
4	,,	Out. Abs.	,,	,,	,,
1	,,	,, ,,	Trans.	I	,,
1	L. Red	,, ,,	,,	,,	,,
2	D. Crimson	Deco. Abs.	,,	C	A—29
3	White	Sil. Geo.	Opaque	G	,,
3	,,	Out. Abs.	,,	H	A—30
5	,,	Sil. Nat.	,,	,,	,,
7	L. Red	Out. Abs.	Trans.	B	A—31
8	White	Sil. Geo.	Opaque	G	,,
1 (headless)	,,	Sil. Nat.	Trans.	D	A—32
1	,,	,, ,,	,,	,,	,,
1	,,	,, ,,	,,	,,	,,
1	L. Red	Out. Abs.	,,	B	A—33
1	,,	,, ,,	,,	,,	,,
1	White	Sil. Geo.	Opaque	G	A—36
1	,,	Sil. Nat.	,,	,,	,,
1	L. Red	Out. Abs.	Trans.	I	,,
1	D. Crimson	,, ,,	,,	D	A—38
3	L. Red	Out. Geo.	,,	B	B—11
1	,,	,, ,,	,,	,,	,,
1	,,	,, ,,	,,	,,	,,
6	,,	Out. Abs.	,,	,,	,,
1 (faded)	,,	,, ,,	,,	,,	,,
1	B. Sienna	Sil. Nat.	,,	,,	B—15
4	,,	Out. Abs.	,,	,,	,,
1 (torso)	,,	Out. Nat.	,,	,,	,,
1	L. Red	Out. Abs.	,,	,,	,,
1	,,	Sil. Nat.	,,	H	,,
1	,,	Out. Abs.	,,	I	,,
55	D. Crimson	,, ,,	,,	D	B—20
2	White	Part. Nat.	Opaque	G	,,
1	,,	Sil. Nat.	,,	,,	,,
1	L. Red	Part. Nat.	Trans.	B	,,
1	White	Sil. Nat.	Opaque	G	,,
2	L. Red	Out. Abs.	Crayon	B	B—21

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1	2	3	4	5	6
2	Man	D. Red	Part. Geo.	Trans.	D	C—3
1	(faded)	,,	,, ,,	,,	,,	,,
1		D. Crimson	Out. Abs.	,,	B	C—6
1	(faded)	,,	,, ,,	,,	,,	,,
16		White	Sil. Nat.	Opaque	G	,,
1		L. Red	Out. Abs.	Trans.	C	,,
1		,,	,, ,,	,,	,,	,,
3		White	Sil. Nat.	Opaque	H	,,
5		L. Red	,, ,,	,,	I	,,
2		D. Crimson	Out. Abs.	Trans.	B	C—9
6		White	Sil. Abs.	Opaque	I	,,
2		D. Red	,, ,,	,,	,,	,,
1	(bust)	,,	,, ,,	Trans.	,,	,,
1		D. Crimson	Part. Nat.	,,	B	,,
2		Yellow (changed into black)	Out. Abs.	,,	,,	C—10
1		B. Umber	Deco. Geo.	,,	E	C—12
1		,,	Out. Abs.	,,	,,	,,
1		White	Sil. Nat.	Opaque	G	C—13
2		L. Red	Out. Abs.	,,	H	,,
12		White	Sil. Abs.	,,	G	,,
1	(lower part)	,,	,, ,,	,,	,,	,,
1		,,	,, ,,	,,	,,	,,
1		L. Red	Sil. Nat.	Trans.	B	C—18
1		,,	,, ,,	,,	C	C—19
1		,,	Part. Nat.	,,	,,	,,
2		,,	Sil. Abs.	,,	,,	,,
1		,,	Part. Geo.	,,	,,	,,
1		R. Sienna	Sil. Abs.	,,	,,	,,
2		D. Red	,, ,,	,,	D	,,
1		,,	Out. Abs.	,,	B	,,
1		,,	Part. Geo.	,,	,,	,,
1		L. Red	Sil. Nat,	,,	F	,,
8		,,	Out. Abs.	,,	B	,,
1		White	Sil. Abs.	Opaque	G	,,
2		L. Red	Sil. Nat.	Trans.	B	C—21
1		White	Out. Abs.	Opaque	G	,,
1		L. Red	Out. Geo.	Trans.	D	,,
1		White	Out. Abs.	Opaque	G	,,
1		Choco.	Sil. Nat.	Trans.	C	,,
1		D. Red	Sil. Abs.	,,	F	,,
1		,,	,, ,,	,,	,,	,,
3		L. Red	Out. Abs.	,,	B	,,
1		White	,, ,,	Opaque	G	,,
1		,,	Sil. Nat.	,,	,,	,,
1		,,	Part. Abs.	,,	,,	,,
1		,,	Out. Nat.	,,	,,	,,
1		B. Umber	Out. Abs.	Trans.	B	,,

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1	2	3	4	5	6
2	Man	B. Umber	Out. Abs.	Trans.	B	C—21
1		D. Red	Sil. Nat.	,,	D	,,
1		,,	Out. Abs.	,,	B	,,
19		B. Sienna	,, ,,	,,	,,	,,
6		White	Sil. Abs.	Opaque	G	,,
1		Ver.	,, ,,	Trans.	H	C—26
1		L. Red	,, ,,	,,	,,	C—29
1		White	Sil. Nat.	Opaque	,,	C—30
1		,,	Deco. Geo.	,,	,,	,,
1		L. Red	Sil. Abs.	Trans.	,,	C—33
2		,,	,, ,,	,,	,,	C—39
1		,,	Out. Abs.	,,	,,	,,
5		,,	,, ,,	,,	,,	C—43
6		,,	Out. Geo.	,,	,,	,,
2		White	Out. Abs.	Opaque	,,	,,
1		L. Red	Out. Geo.	Trans.	,,	C—47
5		White	Sil. Nat.	Opaque	C	C—48
10		,,	,, ,,	,,	,,	C—50
1		,,	,, ,,	,,	G	,,
1		,,	Sil. Abs.	,,	,,	,,
6		,,	,, ,,	,,	C	,,
1		,,	Out. Abs.	,,	,,	,,
1		,,	Sil. Nat.	,,	,,	,,
1		,,	Out. Abs.	,,	D	,,
1		D. Red	,, ,,	Trans.	I	,,
1		B. Umber	Part. Nat.	,,	H	,,
1		White	Out. Abs.	Opaque	G	C—54
1		,,	Out. Nat.	,,	,,	,,
2		L. Red	,, ,,	Trans.	B	D—1
8		,,	Out. Abs.	,,	,,	,,
1		,,	,, ,,	,,	,,	E—3
3		White	Sil. Abs.	Opaque	H	E—8
1		Crimson	Sil. Nat.	Trans.	C	,,
4		White	,, ,,	Opaque	G	E—/8c
1		Choco.	Out. Geo.	Trans.	D	E—9
1		Crimson	Out. Abs.	,,	I	,,
1	(tortoise shape)	Choco.	Deco. Geo.	,,	D	,,
1		,,	Out. Abs.	,,	,,	,,
1		B. Sienna	Sil. Abs.	Opaque	I	,,
1		,,	Part. Abs.	,,	,,	,,
6		Choco.	Out. Abs.	Trans.	D	,,
1		L. Red	Sil. Nat.	,,	F	,,
1		D. Red	Sil. Abs.	,,	C	,,
1		L. Red	Out. Geo.	,,	I	,,
1		White	Sil. Nat.	Opaque	G	,,
1		,,	Sil. Abs.	,,	I	,,
1		,,	Sil. Nat.	,,	,,	,,

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1	2	3	4	5	6
2	Man	Choco.	Deco. Nat.	Trans.	E	E—9
1		Orange	Out. Abs.	,,	C	E—12
1		L. Red	Sil. Nat.	,,	I	,,
2		B. Sienna	,, ,,	,,	,,	,,
2		Orange	Out. Abs.	,,	B	E—14
1		D. Crimson	,, ,,	,,	D	E—15
5		L. Red	,, ,,	,,	B	,,
1		,,	,, ,,	,,	F	E—18
1		,,	,, ,,	,,	,,	,,
1		,,	Sil. Abs.	Opaque	G	E—19
1		White	,, ,,	,,	I	E—26
3		,,	Sil. Geo.	,,	H	E—27
1		,,	Sil. Nat.	,,	G	E—52
2		D. Orange	,, ,,	Trans.	C	F—1
3		Choco.	,, ,,	,,	B	,,
2		,,	,, ,,	,,	,,	,,
1		L. Red	Sil. Abs.	,,	,,	F—2
1		,,	Out. Abs.	,,	,,	,,
3		,,	,, ,,	,,	,,	,,
1		,,	Sil. Nat.	,,	H	F—13
3		White	,, ,,	Opaque	G	,,
2		,,	Out. Abs.	,,	,,	,,
2		,,	Part. Nat.	,,	,,	,,
10		L. Red	Sil. Abs.	Trans.	B	F—14
1		Ver.	,, ,,	,,	F	,,
1		,,	Out. Abs.	,,	,,	,,
1		,,	Part. Abs.	,,	,,	,,
1		,,	,, ,,	,,	,,	,,
1		D. Red	Out. Abs.	,,	B	,,
1		Crimson	,, ,,	,,	F	,,
1		,,	,, ,,	,,	,,	F—16
1		White	Sil. Nat.	Opaque	G	,,
10		,,	Sil. Abs.	,,	,,	,,
8		,,	Out. Abs.	,,	H	,,
3		,,	,, ,,	,,	,,	,,
1		L. Red	,, ,,	Trans.	I	F—17
3		,,	,, ,,	,,	B	,,
3		White	,, ,,	Opaque	G	F—21
1		,,	Sil. Nat.	,,	,,	F—23
2		D. Crimson	,, ,,	Trans.	C	,,
2		B. Umber	Sil. Geo.	,,	D	F—24
2		R. Sienna	Out. Abs.	,,	,,	,,
2		L. Red	,, ,,	,,	,,	,,
4		,,	,, ,,	,,	,,	,,
17		Choco.	,, ,,	,,	,,	,,
3		White	Sil. Nat.	Opaque	G	F—27
4		L. Red	Out. Geo.	Trans.	I	F—32
3		,,	,, ,,	,,	,,	,,

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1	2	3	4	5	6
1 Man	Crimson	Sil. Nat.	Trans.	H	F—35
2	L. Red	,, ,,	,,	,,	,,
4	D. Crimson	,, ,,	Opaque	G	,,
1	,,	Sil. Abs.	Trans.	H	,,
1	White	Out. Abs.	Opaque	,,	F—35/a
2	L. Red	,, ,,	Trans.	B	F—35/b
1	,,	Sil. Nat.	,,	F	,,
2	Crimson	Sil. Abs.	,,	B	,,
1	,,	Out. Abs.	,,	,,	,,
3	D. Crimson	,, ,,	,,	H	F—36
1	White	Sil. Abs.	Opaque	G	,,

2. Woman

Including the two images of mother goddess and two anthropomorphic figures identified as women, there are 71 images of women. Eighteen of them (nine hunters, three dancers, one holding a mace, one copulating, two mother goddesses and two anthropomorphic figures) are studied separately under scenes and mythology. Of the 53 remaining figures, seven are images of pregnant women. These 53 images are executed in seven colours: white—9, light red—15, dark red—12, burnt sienna—1, burnt umber—5, crimson—9, and chocolate—2.

Stylistically, the number varies in the following order: silhouetted natural—16, partially filled natural—1, outlined natural—3, silhouetted abstract—13, partially filled abstract—5, outlined abstract—9, decorative abstract—3, decorative geometric—1, and outlined geometric—2. Fortyfour images are drawn in transparent colour technique and nine in opaque. Phasewise, the images are distributed as follows: B—17, C—5, D—9, E—1, F—6, G—3, H—10 and I—2. Distribution of female images in the rock shelter groups is: A—9, B—2, C—28, E—4 and F—10.

TABLE 2

Classification of Female Human Figures

Figure 1	*Colour* 2	*Style* 3	*Technique* 4	*Phase* 5	*Shelter* 6
2 Woman	L. Red	Sil. Abs.	Trans.	B	A—15
1	D. Crimson	Sil. Nat.	,,	C	A—21
6	D. Red	,, ,,	,,	H	A—36
1	B. Sienna	Out. Abs.	,,	B	B—15
1	White	Sil. Nat.	Opaque	G	B—20
1	D. Crimson	Out. Abs.	Trans.	B	C—6
1	White	Sil. Abs.	Opaque	I	C—9
1	L. Red	,, ,,	Trans.	,,	,,

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1	2	3	4	5	6
1	Woman	D. Red	Part. Abs.	Trans.	D	C—9
1	(preg.)	D. Crimson	Sil. Nat.	,,	B	,,
1		,,	Out. Abs.	,,	,,	,,
1		,,	,, ,,	,,	,,	,,
1		,,	,, ,,	,,	E	C—12
4		,,	Part. Abs.	,,	B	,,
2		D. Red	Sil. Abs.	,,	D	C—19
1		L. Red	Sil. Nat.	,,	F	,,
1	(preg.)	White	,, ,,	Opaque	G	C—21
1		D. Red	Deco. Abs.	Trans.	F	,,
1	(preg.)	,,	Sil. Abs.	,,	,,	,,
1		White	,, ,,	Opaque	G	C—38
1		Choco.	Out. Geo.	Trans.	B	,,
1		L. Red	Sil. Nat.	,,	H	C—43
1		,,	Out. Geo.	,,	,,	,,
2		White	Out. Abs.	Opaque	,,	,,
1		L. Red	,, ,,	Trans.	D	C—48
1		White	,, ,,	Opaque	C	C—50
1		,,	Part. Nat.	,,	,,	,,
1		,,	Sil. Abs.	,,	,,	,,
1	(preg.)	D. Crimson	,, ,,	Trans.	D	E—15
1	(preg.)	L. Red	Sil. Nat.	,,	,,	,,
1	(preg.)	,,	Deco. Abs.	,,	B	,,
1	(preg.)	,,	Sil. Nat.	,,	,,	,,
1		Crimson	,, ,,	,,	F	F—14
2		,,	Out. Nat.	,,	,,	F—16
2		L. Red	Out. Abs.	,,	D	F—24
1		Choco.	Sil. Abs.	,,	,,	,,
1		D. Red	Sil. Nat.	,,	C	F—35
2		L. Red	Sil. Abs.	,,	B	F—35/b
1		,,	Deco. Abs.	,,	,,	,,

3. Boy

Twentyfour images of boys are painted in various natural poses such as playing and jumping (Fig 39). Some of them wear masks. These figures are executed in four colours: white—5, light red—13, crimson—1, chocolate—4, white and crimson—1, and in six styles: silhouetted natural—7, silhouetted abstract—6, partially filled natural—3, partially filled abstract—1, outlined abstract—6 and outlined geometric—1. Nineteen images are drawn in transparent colours and five in opaque. Only four figures belong to phases G and H. The remaining are recorded in the early phases (15 in phase B, two in phase C and three in phase D). Nine figures are found in seven rock shelters of group F and seven, including three riding a goatlike animal, in shelter C—50. Four images each are found in shelters of groups A and B.

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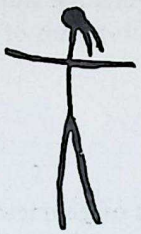

4. Girl

In rock shelter F—35, two images of girls are painted in transparent crimson and in outlined abstract style. These images appear to belong to phase H. Other details of these figures are given in Table 3.

5. Infant

In four shelters of group C are drawings of six children. The drawing in shelter C—12 depicts a newborn child, lying below the genitals of a large spiderlike woman, identified as a mother goddess (Fig 23). Another child is shown playing with a stick in shelter C—9 (Fig 22). A child is portrayed in the same painting in the lap of an old woman wearing a heavy mask. Children in shelter C—38 are shown with animals like a bull and a dog. These drawings of children are executed in four colours: white—1, crimson—2, chocolate—2, and burnt umber—1, and three styles: silhouetted natural—3, partially filled natural—2 and outlined abstract—1. Five drawings are in transparent colours and one in opaque colour. Two drawings belong respectively to phases B and F and one each to phases C and E.

TABLE 3

Classification of Figures of Boys, Girls and Infants

Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
4 Boys	L. Red	Sil. Abs.	Trans.	B	A—15
1	D. Crimson	Sil. Nat.	,,	,,	C—9
1	Choco.	Out. Geo.	,,	,,	C—38
1	White	Sil. Nat.	Opaque	C	C—50
1	,,	Out. Abs.	,,	,,	,,
3	,,	Part. Nat.	,,	G	,,
4	L. Red	Sil. Nat.	Trans.	B	E—15
1	,,	Sil. Abs.	,,	,,	F—2
2	,,	Out. Abs.	,,	,,	,,
1	,,	Sil. Abs.	,,	,,	,,
1	Choco.	Out. Abs.	,,	D	F—24
2	,,	,, ,,	,,	,,	,,
1	White and Crimson	Sil. Nat.	,,	H	F—35
1	L. Red	Part. Abs.	,,	B	,,
2 Girls	Crimson	Out. Abs.	,,	H	,,
2 Infants	D. Crimson	Part. Nat.	,,	B	C—9
1	B. Umber	Out. Abs.	,,	E	C—12
2	Choco.	Sil. Nat.	,,	F	C—38
1	White	,, ,,	Opaque	C	C—50

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Apart from figures of men, women, boys, girls and infants there are 151 fragmented human figures. These figures are studied together with other fragmented figures, in the sub-group of fragmented figures.

6. Anthropomorphic Figure

Human figures which appear distorted or represented by abstract forms or geometric units are classified together under anthropomorphic figures. There are 15 such figures executed in five colours: white—4, yellow—1, vermilion—6, light red—3 and crimson—1, and in seven styles: silhouetted natural—1, outlined natural—1, silhouetted abstract—1, partially filled abstract—1, outlined abstract—2, outlined geometric—8 and decorative abstract—1. Eleven figures are drawn in transparent and four in opaque colours. Phasewise and areawise distribution of figures is: phase B—1, F—1, G—4, H—1 and I—8; and group A—1, B—1, C—11 and E—2.

TABLE 4

Classification of Anthropomorphic Figures

Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
1	White	Sil. Nat.	Opaque	G	A—29
1	,,	Part. Abs.	,,	,,	B—20
1	L. Red	Out. Nat.	Trans.	H	C—15
6	Ver.	Out. Geo.	,,	I	C—21
1	D. Crimson	Deco. Abs.	,,	F	,,
1	Yellow	Out. Geo.	,,	I	C—48
2	White	Out. Abs.	Opaque	G	C—50
1	L. Red	Sil. Abs.	Trans.	B	E—3
1	,,	Out. Geo.	,,	I	E—9

(2) *Non-human figures.* This group includes wild and domestic animals, birds and other creatures. The animal figures vary in size from a few centimetres to several metres. The more natural figures are observed in phases B and C. In the earliest phase we find animals of a considerable size, beautifully decorated with geometric and abstract patterns (Figs 51, 61). In phase B the micrographic images of wild animals, though natural in outline, exhibit numerous decorative designs on their trunks and necks (Figs 12, 13 and 70). Shadowgraphic images of fearful animals appear in phase C (Figs 50, 52 and 53), while in phase D and E the animal figures are respectively stylised (Fig 1) and decorative (Fig 23).

The animal drawings in the later phases are of poor quality and more picturesque than natural (Fig 72 and Plate V). Excluding 269 undecipherable animal figures and 18 badly fragmented figures, there are 1377 images of animals belonging to 29 species. These species comprise lion, tiger, leopard, cheetah, rhinoceros, wild buffalo, ox and cow, gaur, nilgai, chinkara, blackbuck, goat, sambar, swamp deer, chital, muntjac, bear, boar, hyena, wolf, dog, langur, monkey, elephant, horse and probably a camel and giraffelike, long-necked animals.

Drawings of rabbits and squirrels are also recorded. Twentyfour drawings of birds and 13 drawings of small creatures, lizard, frog, fish, crab and scorpion, are also found. Among birds jungle fowl predominate (12) and peafowl come next (6). Other birds are pochard (3), spoonbill (1), cattle egret (1) and blue magpie (1). Most of the bird drawings belong to late phases. Fish (4), scorpion (3) and crab (3) are infrequently observed. Detailed comments on each of these species are made below.

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1. Lion (Panthera leo)

Three drawings of lions are found in two rock shelters (C—21 and C—50). The drawing in shelter C—21 belongs to the last phase and is executed in transparent vermilion. The two drawings in shelter C—50 are assigned to phases C and G and are in opaque colour.

2. Tiger (Panthera tigris)

Fifteen drawings of tigers have been recorded in eight colours: white—6, orange—2, vermilion—1, light red—1, dark red—2, burnt umber—1, crimson—1 and white and light red—1. On the basis of style they are grouped as: silhouetted natural—4, outlined natural—1, partially filled natural—1, decorative natural —1, silhouetted abstract—2, outlined abstract—3, partially filled abstract—2, and partially filled geometric—1. Nine figures are executed in transparent colours, five in opaque and one in crayon technique. The tiger is present in seven phases, B—1, C—3, D—1, F—2, G—3, H—1 and I—4. The distribution of these figures in each group of shelters is A—1, B—1, C—7, E—2 and F—4.

TABLE 5

Classification of Figures of Tiger

Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
1 Tiger	White	Sil. Nat.	Trans.	C	A—32
1	White and L. Red	Out. Nat.	,,	H	B—20
1	Orange	Sil. Abs.	,,	I	C—9
2	D. Red	Part. Abs.	,,	F	C—21
1	White	Sil. Abs.	Opaque	G	C—38
1	,,	Part. Nat.	,,	,,	C—39
1	,,	Sil. Nat.	,,	C	C—50
1	,,	,, ,,	,,	,,	,,
1	Orange	Part. Geo.	Trans.	I	E—8/c
1	White	Sil. Nat.	Opaque	G	E—43
1	D. Crimson	Deco. Nat.	Trans.	B	F—13
1	L. Red	Out. Abs.	Crayon	I	F—16
1	B. Umber	,, ,,	Trans.	D	F—24
1	Ver.	,, ,,	,,	I	F—35

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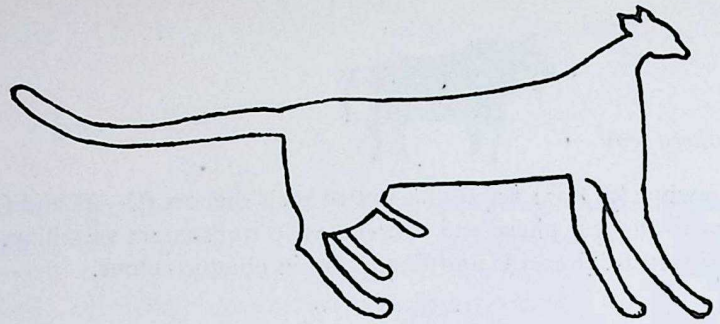

3. Leopard (Panthera pardus)

The leopard is the most frequently represented carnivore. There are 25 images executed in six colours, white—6, orange—2, light red—8, purple—1, white and light red—7 and white and orange—1, five styles, silhouetted natural—10, decorative natural—8, silhouetted abstract—1, decorative abstract—5 and partially filled abstract—1, and two techniques, transparent—20 and opaque—5. These drawings are recorded in six phases, A—1, C—10, F—1, G—3, H—7 and I—3, located in the following groups of shelters: group A—7, B—1, C—8, E—1 and F—8.

TABLE 6

Classification of Figures of Leopard

Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
6 Leopard	White and L. Red	Deco. Nat.	Trans.	C	A—17
1 ,,	,,	,, ,,	,,	H	A—27
1 ,,	L. Red	Deco. Abs.	,,	I	B—20
2 ,,	White (covered with moss)	Sil. Nat.	,,	H	C—7/a
1 ,,	White	,, ,,	Opaque	G	C—11
1 ,,	,,	Sil. Abs.	,,	,,	C—13
1 ,,	L. Red	Deco. Abs.	Trans.	H	C—43
1 ,,	,,	,, ,,	,,	,,	,,
1 ,,	White and Orange	,, ,,	Opaque	,,	,,
1 ,,	White	,, ,,	,,	,,	,,
1 ,,	,,	Sil. Nat.	,,	G	E—42
1 ,,	Orange	,, ,,	Trans.	I	F—21
1 Cub	,,	,, ,,	,,	,,	,,
4 ,,	L. Red	,, ,,	,,	C	F—24
1 ,,	,,	Deco. Nat.	,,	A	,,
1 ,,	Purple	Part. Abs.	,,	F	F—35/b

4. Cheetah (Acinonyx jubatus)

On the downward sloping edge of the ceiling near the entrance to rock shelter C—9 is an orange-coloured drawing of a feline animal chased by a horseman. The figure has been identified as a cheetah.

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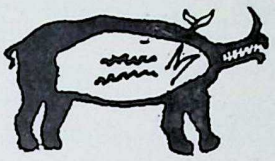
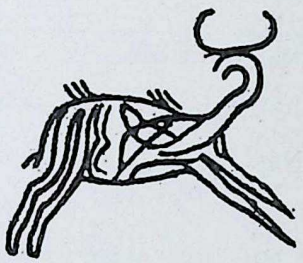
It is executed in silhouetted natural style and transparent technique. It is a late drawing, probably belonging to phase H.



5. Rhinoceros (Rhinoceros unicornis)

Only one drawing of a rhinoceros has been recorded at Bhimbetka (shelter F—35/b) though this animal is represented in several shelters on the nearby hill of Lakha Juar. The animal, already described in Chapter IV, is surrounded by six hunters holding long spears probably tipped with microliths. It is painted in transparent dark red colour and decorative natural style and belongs to phase B.



6. Wild Buffalo (Bubalus bubalis)

A total of 88 wild buffaloes have been recorded in eight phases. They are found in all six groups of shelters at Bhimbetka. Eightyfive drawings are monochrome and in ten different colours: white—27, orange—1, burnt sienna—7, light red—12, dark red—6, crimson—27, emerald green—1, raw sienna—1, burnt umber—2 and chocolate—1, while three drawings are bichrome, light red and raw sienna—1, light red and dark red—1 and crimson and white—1.

Seven styles are distinguishable, partially filled natural—23, silhouetted natural—9, decorative natural—25, outlined natural—5, partially filled abstract—2, decorative abstract—23 and outlined abstract—1. Sixty drawings are painted in transparent colours and 28 in opaque. Phasewise distribution of the buffalo figures is: A—5, B—47, C—19, D—2, E—10, G—2, H—1 and I—2. Their occurrence in various rock shelter groups is as follows: A—1, B—2, C—55, D—5, E—11 and F—14.

TABLE 7

Classification of Figures of Wild Buffalo

Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
1	2	3	4	5	6
1 Buffalo	B. Sienna	Part. Nat.	Trans.	C	A—21
2	,,	,, ,,	,,	B	B—11
1	L. Red & R. Sienna	Deco. Nat.	,,	,,	C—18
1	L. Red & D. Red	,, ,,	,,	,,	,,
1	D. Red	Sil. Nat.	,,	,,	C—18/a
1	White	Out. Nat.	Opaque	E	C—19
1	D. Red	Part. Abs.	Trans.	D	,,
1	White	Deco. Nat.	Opaque	E	,,
1	,,	Sil. Nat.	,,	C	,,
1	D. Red	Part. Nat.	Trans.	B	,,
1	L. Red	Deco. Nat.	,,	,,	,,
19	D. Crimson	Deco. Abs.	,,	,,	C—21
1	B. Sienna	Deco. Nat.	,,	,,	,,

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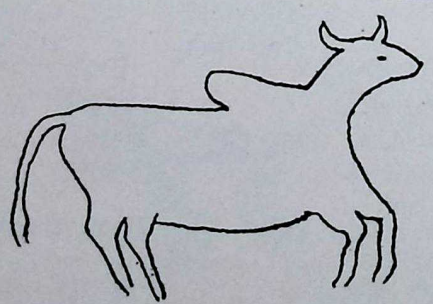
1	2	3	4	5	6
1	Buffalo	D. Crimson	Part. Abs.	Trans.	I	C—21
1		B. Sienna	Deco. Nat.	,,	B	,,
1		D. Red	Part. Nat.	,,	,,	,,
1		L. Red	,, ,,	,,	C	,,
2		White	Deco. Nat.	Opaque	E	,,
3		,,	,, ,,	,,	,,	,,
1		D. Crimson	,, ,,	Trans.	A	,,
1		White	Out. Nat.	Opaque	F	,,
1		D. Orange	Part. Nat.	Trans.	B	C—33
1		White	Deco. Nat.	Opaque	C	C—48
1		,,	Sil. Nat.	,,	,,	C—50
2		,,	Part. Nat.	,,	,,	,,
3		,,	Sil. Nat.	,,	,,	,,
1		,,	Part. Nat.	,,	,,	,,
1		,,	,, ,,	,,	,,	,,
2		,,	Sil. Nat.	,,	,,	,,
1		,,	Part. Nat.	,,	,,	,,
1		B. Umber	,, ,,	Trans.	B	,,
1		L. Red	Out. Nat.	,,	D	,,
1		E. Green	,, ,,	Opaque	B	D—1
4		L. Red	Part. Nat.	Trans.	,,	D—5
4		,,	,, ,,	,,	,,	E—3
1		D. Crimson and White	Deco. Abs.	,,	A	E—9
2		D. Red	,, ,,	,,	,,	,,
1		R. Sienna	,, ,,	,,	,,	,,
1		White	Out. Abs.	Opaque	I	,,
1		D. Crimson	Deco. Nat.	Trans.	B	,,
1		White	Part. Nat.	Opaque	C	E—19
2		B. Sienna	Deco. Nat.	Trans.	,,	F—16
1		White	Sil. Nat.	Opaque	,,	F—21
1		B. Umber	Deco. Nat.	Trans.	B	F—24
1		Choco.	Out. Nat.	,,	F	,,
2		White	Deco. Nat.	Opaque	E	F—31
1		L. Red	,, ,,	Trans.	B	F—35
4		Crimson	,, ,,	,,	,,	F—35/b
1		White	,, ,,	Opaque	E	,,
1		D. Crimson	Part. Nat.	Trans.	H	F—36



7. Ox (Bos indicus)

Including two images of bulls with riders, there are 70 drawings of oxen. The first two are described

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under bull riders. Of the 68 drawings 42 are in white, two in light red, six each in dark red and burnt umber, four in chocolate and eight in crimson colour. On stylistic grounds these figures are classified as silhouetted natural—25, partially filled natural—4, outlined natural—1, decorative natural—11, silhouetted abstract—7, decorative abstract—11, outlined abstract—8 and partially filled geometric—1. Twentynine figures are in transparent colour and 39 in opaque. Phasewise distribution of oxen is B—4, C—25, D—10, F—15, G—5, H—6 and I—3.

Their distribution according to rock shelter groups is A—7, B—3, C—45, E—4 and F—9.

TABLE 8

Classification of Figures of Ox

Figure 1	*Colour* 2	*Style* 3	*Technique* 4	*Phase* 5	*Shelter* 6
2 Ox	White	Deco. Nat.	Trans.	H	A—27
1	,,	Sil. Nat.	,,	G	A—29
1	L. Red	Out. Abs.	,,	I	A—30
3	White	Sil. Nat.	,,	C	A—32
1	B. Umber	Deco. Nat.	,,	B	B—15
1	Choco.	,, ,,	,,	,,	,,
1	White	Out. Abs.	Opaque	I	B—20
1	D. Crimson	Sil. Abs.	Trans.	D	C—3
1	White	Part. Geo.	Opaque	G	C—8
2	D. Red	Sil. Nat.	Trans.	C	C—12
1	L. Red	,, ,,	,,	,,	C—19
1	D. Crimson	Part. Nat.	,,	,,	C—21
1	B. Umber	Deco. Nat.	,,	B	,,
2	Choco.	Deco. Abs.	,,	F	C—38
1	,,	Sil. Nat.	,,	,,	,,
1	D. Crimson	Deco. Abs.	,,	,,	,,
4	White	,, ,,	Opaque	,,	,,
3	D. Red	,, ,,	Trans.	,,	C—39
1	White	Sil. Nat.	Opaque	C	C—48
1	,,	Sil. Abs.	,,	,,	C—50
1	,,	Sil. Nat.	,,	,,	,,
1	D. Red	Out. Abs.	Trans.	I	,,
5	White	Sil. Nat.	Opaque	C	,,
5	,,	Out. Abs.	,,	D	,,
1	,,	Sil. Nat.	,,	G	,,
1	,,	,, ,,	,,	D	,,
1	,,	,, ,,	,,	G	,,
1	,,	,, ,,	,,	C	,,
1	,,	Part. Nat.	,,	,,	,,
3	,,	Sil. Nat.	,,	,,	,,
3	D. Crimson	Deco. Nat.	,,	F	,,
2	White	Sil. Nat.	,,	C	,,
1	,,	Part. Nat.	,,	F	E—9
1	B. Umber	,, ,,	Trans.	C	,,
1	White	Deco. Nat.	Opaque	,,	E—27

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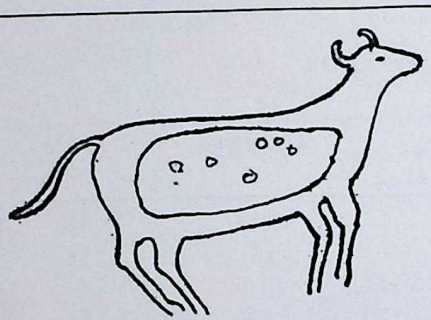
1	2	3	4	5	6
1 Ox	White	Sil. Nat.	Opaque	G	E—52
2	,,	Sil. Abs.	,,	H	F—16
1	,,	Deco. Abs.	,,	,,	F—23
3	B. Umber	Sil. Abs.	Trans.	D	F—24
1	Crimson	Out. Nat.	,,	B	F—31
1	White	Deco. Nat.	Opaque	C	F—32
1	Crimson	,, ,,	Trans.	H	F—36



Cow

Sixtysix drawings of cows, including five calves, executed in six colours (white—46, light red—9, orange—1, dark red—6, crimson—3 and purple—1) and seven styles (silhouetted natural—29, partially filled natural—17, outlined natural—5, decorative natural—11, silhouetted abstract—1, outlined abstract—2 and decorative abstract—1) are recorded. Twentysix figures are painted in transparent and 40 in opaque techniques. Phasewise and groupwise distribution of these drawings is phase A—1, B—14, C—43, E—1, F—1, G—3, H—2 and I—1 and group A—8, B—4, C—45, E—6 and F—3.

TABLE 9

Classification of Figures of Cow

Figure 1	*Colour* 2	*Style* 3	*Technique* 4	*Phase* 5	*Shelter* 6
1 Cow	White	Sil. Nat.	Opaque	G	A—22
1	,,	,, ,,	,,	,,	A—25
1	L. Red	Out. Abs.	Trans.	I	A—30
1	Orange	,, ,,	,,	H	,,
1	White	Sil. Nat.	,,	C	A—32
1 Calf	,,	,, ,,	,,	,,	,,
1 Cow	,,	,, ,,	Opaque	H	A—34
1	,,	Part. Nat.	,,	G	A—36
3	L. Red	Out. Nat.	Trans.	B	B—11
1	White	Deco. Nat.	,,	E	B—15
1	,,	Sil. Nat.	,,	C	C—6
1	D. Red	Part. Nat.	,,	,,	C—12
1	White	Sil. Abs.	Opaque	F	C—19
1	D. Red	Deco. Nat.	Trans.	B	,,
1 Calf	,,	Sil. Nat.	,,	,,	,,
1 Calf	,,	Out. Nat.	,,	,,	,,
1 Cow	,,	Deco. Nat.	,,	,,	,,
1	L. Red	Part. Nat.	,,	C	,,

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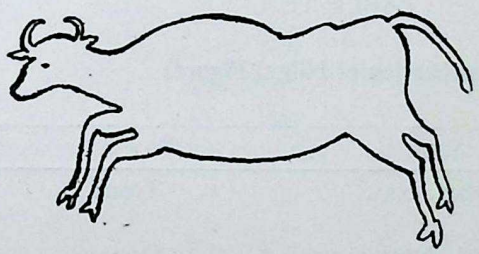
1	2	3	4	5	6
5 Cow	White	Sil. Nat.	Opaque	C	C—48
2	,,	Part. Nat.	,,	,,	,,
3	,,	Deco. Nat.	,,	,,	,,
4	,,	Sil. Nat.	,,	,,	,,
1 Calf	,,	Deco. Nat.	,,	,,	,,
2 Cow	,,	Part. Nat.	Trans.	,,	,,
1	,,	Sil. Nat.	Opaque	,,	C—50
6	,,	,, ,,	,,	,,	,,
1 Calf	,,	,, ,,	,,	,,	,,
1 Cow	,,	Part. Nat.	,,	,,	,,
5	,,	Sil. Nat.	,,	,,	,,
4	,,	Part. Nat.	,,	,,	,,
1	,,	Deco. Nat.	,,	,,	,,
1	D. Red.	,, ,.	Trans.	B	,,
1	D. Crimson	Deco. Abs.	,,	A	E—9
1	,,	Part. Nat.	,,	B	,,
1	L. Red	Deco. Nat.	,,	,,	E—12
1	,,	Part. Nat.	,,	C	,,
1	Purple	Deco. Nat.	,,	B	,,
1	White	Part. Nat.	Opaque	C	E—19
1	Crimson	Out. Nat.	Trans.	B	F—31
1	L. Red	Part. Nat.	,,	,,	F—35
1	,,	,, ,,	,,	,,	F—35/b



8. Gaur (Bos gaurus)

With two exceptions all figures of gaurs are found in a single shelter, C—50. There are 22 drawings executed in three colours, white—20, light red—1 and crimson—1, and three styles, silhouetted natural—16, partially filled natural—1 and decorative natural—5. All white images are opaque whereas the other two are transparent. The white figures are assigned to phase C and the transparent to phase B. The latter are found in shelters C—18/b and F—35/b.

TABLE 10

Classification of Figures of Gaur

Figure 1	*Colour* 2	*Style* 3	*Technique* 4	*Phase* 5	*Shelter* 6
1 Gaur	L. Red	Sil. Nat.	Trans.	B	C—18/b
1	White	Deco. Nat.	Opaque	C	C—50
8	,,	Sil. Nat.	,,	,,	,,

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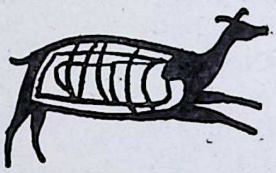
1	2	3	4	5	6
2 Calves	White	Sil. Nat.	Opaque	C	C—50
5 Gaurs	,,	,, ,,	,,	,,	,,
1	,,	Deco. Nat.	,,	,,	,,
2	,,	,, ,,	,,	,,	,,
1	,,	Part. Nat.	,,	,,	,,
1	Crimson	Deco. Nat.	Trans.	B	F—35/b

9. Nilgai (Boselaphus tragocamelus)



Executed in six different colours (white—11, light red—1, burnt umber—1, crimson—7, crimson and white—1, purple—4 and chocolate—1), six styles (silhouetted natural—12, partially filled natural—3, outlined natural—3, decorative natural—3, silhouetted abstract—1 and decorative abstract—4) and two colour techniques (transparent—15 and opaque—11), there are 26 drawings of nilgai distributed through six phases (B—10, C—11, D—2, F—1, G—1 and H—1) and 5 groups of shelters (A—2, B—2, C—14, E—2 and F—6).

TABLE 11

Classification of Nilgai Figures

Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
1 Nilgai (preg.)	D. Crimson	Part. Nat.	Trans.	B	A—21
1	White	Sil. Nat.	Opaque	G	A—31
2	Purple	Out. Nat.	Trans.	B	B—20
1	L. Red	,, ,,	,,	,,	C—21
4	D. Crimson	Deco. Abs.	,,	,,	,,
1	Purple	Sil. Nat.	,,	C	,,
1	D. Crimson	,, ,,	,,	,,	,,
1	White	Deco. Nat.	Opaque	E	,,
6	,,	Sil. Nat.	,,	C	C—50
1	Choco.	Deco. Nat.	Trans.	D	E—12
1	Crimson	,, ,,	,,	B	E—15
1 Nilgai	Purple	Part. Nat.	,,	,,	F—1
1	White	,, ,,	Opaque	C	F—21
1	B. Umber	Sil. Abs.	Trans.	D	F—24
1 (Bull)	White	Sil. Nat.	Opaque	C	F—32
1 Nilgai	,,	,, ,,	,,	,,	,,
1	Crimson and White	,, ,,	Trans.	H	F—35

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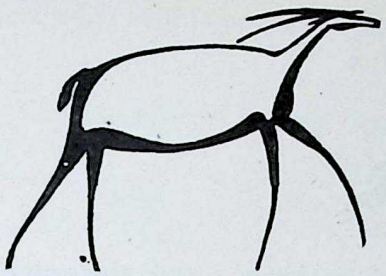

10. Chinkara (Gazella gazella)

There are 29 drawings of chinkara executed in six colours (white—6, orange—3, light red—10, dark red—5, burnt sienna—4 and burnt umber—1) and seven styles (silhouetted natural—5, partially filled natural—5, decorative natural—5, outlined natural—2, silhouetted abstract—3, decorative abstract—3 and outlined abstract—6) and they portray 22 males, five does and two fawns. Phasewise and groupwise distribution is phase B—13, C—4, D—8, E—1, G—1 and I—2, group A—5, B—1, C—13, E—2, F—8.

TABLE 12
Classification of Chinkara Figures

Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
1 Chinkara	D. Orange	Sil. Abs.	Trans.	D	A—19
1 (Fawn)	,,	,, ,,	,,	,,	,,
1 Chin.	B. Sienna	Deco. Abs.	,,	B	A—32
2 (Does)	,,	,, ,,	,,	,,	,,
1 Chin.	L. Red	Out. Abs.	,,	D	B—15
4	D. Red	,, ,,	,,	,,	C—3
1	White	Out. Nat.	Opaque	E	C—19
1	D. Red	Sil. Nat.	Trans.	B	C—21
1	White	Out. Nat.	Opaque	C	C—50
1	,,	Sil. Nat.	,,	,,	,,
1	,,	Part. Nat.	,,	,,	,,
1	L. Red	Deco. Nat.	Trans.	B	C—59
2 (Does)	,,	,, ,,	,,	,,	,,
1 (Fawn)	,,	,, ,,	,,	,,	,,
1 Chin.	White	Part. Nat.	Opaque	G	E—9
1	,,	Sil. Nat.	Trans.	C	,,
1	L. Red.	Part. Nat.	,,	B	F—2
1	B. Sienna	Sil. Nat.	,,	,,	F—21
1	L. Red	Out. Abs.	,,	I	,,
1	Orange	Deco. Nat.	,,	,,	,,
1	B. Umber	Sil. Abs.	,,	D	F—24
1	L. Red.	Sil. Nat.	,,	B	F—27/c
2	,,	Part. Nat.	,,	,,	F—35/b

11. Blackbuck (Antelope carvicapra)

In a small shelter (A—3) a drawing of an animal with long, parallel and wavy horns can be

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identified as a blackbuck. It is executed in transparent light red colour and partially filled natural style. It belongs to phase B.

12. Goat (Capra hircus)

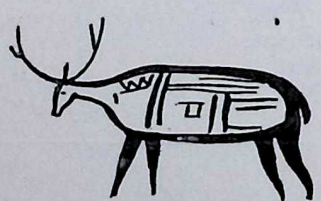
Including an elegant silhouetted drawing of a lamb, there are 17 drawings of goats. A goatlike animal in shelter C—50 is shown with three riders. These drawings are executed in seven colours (white—9, burnt sienna—1, burnt umber—1, light red—3, raw sienna—1, crimson—1 and black—1) and seven styles (silhouetted natural—4, decorative natural—2, partially filled natural—5, silhouetted abstract—1, decorative abstract—1, partially filled abstract—1 and outlined abstract—3). Eleven drawings are in transparent colour and six opaque. Except for the earliest phase (phase A), the goat figures are recorded in all other phases. Phasewise and groupwise distribution of the figures is phase B—1, C—4, D—1, E—2, G—2, H—1 and I—6 and group A—3, B—2, C—10, E—1 and F—1.

TABLE 13

Classification of Goat Figures

	Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
1	Goat	L. Red.	Sil. Abs.	Trans.	I	A—16
1		B. Umber	Deco. Nat.	,,	B	A—21
1		White	Sil. Nat.	,,	C	A—32
2		,,	Out. Abs.	Opaque	I	B—20
1		B. Sienna	Deco. Nat.	Trans.	E	C—21
1	(Goatlike)	D. Crimson	Part. Abs.	,,	D	,,
1		R. Sienna	Out. Abs.	,,	I	C—50
1		White	Sil. Nat.	,,	C	,,
2		,,	Part. Nat.	,,	,,	,,
2		L. Red.	,, ,,	,,	I	,,
1	(With riders)	White	,, ,,	Opaque	G	,,
1	(Goatlike)	Black	Deco. Abs.	,,	E	C—51
1	Lamb	White	Sil. Nat.	,,	H	E—9
1	(Goatlike)	,,	,, ,,	,,	G	F—13

13. Sambar (Cervus unicolor)



Twentyeight drawings of sambar stags and one of a doe, executed in six colours (white—15, orange—1, vermilion—1, light red—8, burnt sienna—3 and chocolate—1) and seven styles (silhouetted natural—5, partially filled natural—9, decorative natural—3, outlined natural—6, decorative abstract—1, outlined abstract—3 and decorative geometric—2), have been observed. All the figures are drawn in transparent colours. The distribution of figures in different phases and groups of shelters is phase B—7, C—8, D—1, E—2, G—6, H—4 and I—1 and group A—13, B—8, C—6, E—1 and F—1.

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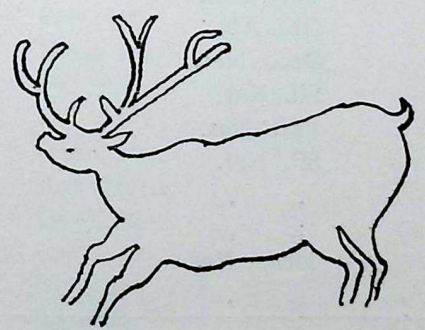
TABLE 14

Classification of Sambar Figures

Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
1 Sambar	White	Sil. Nat.	Trans.	G	A—2
1	L. Red	Part. Nat.	,,	B	A—22
2	B. Sienna	Sil. Nat.	,,	C	A—24
1	L. Red	Deco. Nat.	,,	H	A—27
5	White	Part. Nat.	,,	G	A—31
2	,,	Sil. Nat.	,,	C	A—32
1	B. Sienna	Part. Nat.	,,	,,	A—34
1	L. Red	Out. Nat.	,,	B	B—11
1	,,	,, ,,	,,	,,	B—15
1 Doe	,,	,, ,,	,,	,,	,,
1 Sambar	,,	Out. Abs.	,,	I	,,
2	White	Deco. Geo.	,,	E	B—20
2	,,	Out. Abs.	,,	H	,,
1	,,	Deco. Nat.	,,	,,	C—6
1	L. Red	Part. Nat.	,,	B	C—10
1	,,	,, ,,	,,	,,	C—21
1	Choco.	Deco. Abs.	,,	D	,,
2	White	Out. Nat.	,,	C	C—50
1	D. Orange	,, ,,	,,	B	E—15
1	Ver.	Deco. Nat.	,,	C	F—30



14. Swamp Deer (Cervus duvauceli)

The swamp deer or Barasingha occurs in 17 shelters. There are 43 images (37 stags, five does and one fawn) in eight colours (white—20, vermilion—1, light red—11, dark red—2, burnt sienna—2, crimson—3, purple—2, burnt umber—1 and burnt sienna and white—1) and five styles (silhouetted natural—16, partially filled natural—13, decorative natural—10, outlined natural—2 and outlined abstract—2). Twentythree figures are drawn in the transparent technique and 20 in opaque. With the exception of the earliest phase, deer are recorded in all the phases. Phasewise and groupwise distribution of these figures is phase B—17, C—18, D—1, E—1, F—1, G—1, H—3 and I—1, and group A—2, B—8, C—25, E—3 and F—5. Three very fragmented figures are also included in the table below as identification of this species, because of its characteristic antlers, was not difficult.

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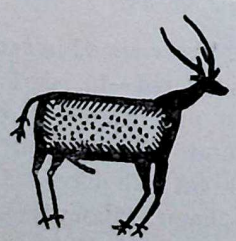
TABLE 15

Classification of Swamp Deer Figures

Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
1 Swamp deer	White	Sil. Nat.	Opaque	C	A—5
1 (Frag.)	Crimson	,, ,,	Trans.	,,	A—33
2	L. Red	Deco. Nat.	,,	B	B—11
1	,,	,, ,,	,,	,,	,,
1	,,	Part. Nat.	,,	,,	,,
1 Swamp deer	,,	,, ,,	,,	,,	,,
3 Does	,,	,, ,,	,,	,,	,,
3 Deer	White	Sil. Nat.	Opaque	C	C—6
1 (Antlers only)	Purple	,, ,,	Trans.	B	,,
1 Deer	White	Deco. Nat.	Opaque	C	C—9
1	B. Umber	,, ,,	Trans.	,,	C—19
1	L. Red	,, ,,	,,	B	,,
1 Fawn	,,	Part. Nat.	,,	,,	,,
1 Deer	B. Sienna	,, ,,	,,	,,	C—21
1	D. Crimson	,, ,,	,,	,,	,,
1	B. Sienna	Deco. Nat.	,,	,,	,,
1 Doe	B. Sienna and White	Sil. Nat.	,,	,,	,,
2 Deer	White	Out. Nat.	Opaque	H	C—43
1	,,	Sil. Abs.	,,	,,	C—47
1	,,	Part. Nat.	,,	G	C—50
1	,,	Out. Abs.	,,	C	,,
1	,,	Part. Nat.	,,	D	,,
1 Doe	,,	,, ,,	,,	C	,,
4 Deer	,,	Sil. Nat.	,,	,,	,,
1	,,	Part. Nat.	,,	,,	,,
1	L. Red	Out. Abs.	Trans.	I	,,
1	Purple	Deco. Nat.	,,	B	E—12
1	White	Sil. Nat.	Opaque	C	E—19
1	,,	Part. Nat.	,,	,,	E—27
1	Ver.	Sil. Nat.	Trans.	F	F—24
1 (Frag.)	D. Red	,, ,,	,,	C	F—35
1 (Frag.)	,,	,, ,,	,,	,,	,,
1	D. Crimson	Deco. Nat.	,,	B	F—35/b
1	White	,, ,,	Opaque	E	,,



15. Chital (Axis axis)

The chital or spotted deer is well represented in the rock paintings. The animal is rarely shown with spots on its body. The rock painters used conventional motifs for filling up the unpainted

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spaces on the trunks and necks of animals belonging to different species. Of 113 drawings of chital, 53 are male, 55 does and five fawns. The figures are executed in 13 colours (white—26, orange—1, vermilion—1, light red—48, scarlet—2, dark red—16, burnt sienna—2, burnt umber—3, raw sienna—2, chocolate—1, crimson—7, purple—3 and black—1) and six styles (silhouetted natural—23, outlined natural—9, decorative natural—44, partially filled natural—33, decorative abstract—3 and outlined abstract—1). Eightyeight figures are executed in transparent colours and 25 in opaque. Phasewise and groupwise distribution of these figures is phase B—73, C—25 E—3, F—6, G—2, H—3 and I—1 and group A—1, B—3, C—83, E—10 and F—16. Most of the images belong to earlier phases.

TABLE 16

Classification of Chital Figures

Figure 1	*Colour* 2	*Style* 3	*Technique* 4	*Phase* 5	*Shelter* 6
1 Doe	L. Red	Sil. Nat.	Trans.	C	A—34
1	,,	Out. Nat.	,,	B	B—11
2	Scarlet	Deco. Nat.	,,	,,	B—20
1 Chital	White	,, ,,	Opaque	H	C—6
1 Doe	,,	,, ,,	,,	,,	,,
1 Fawn	,,	Sil. Nat.	,,	,,	,,
1 Doe	L. Red	Deco. Nat.	Trans.	B	C—10
1	,,	Part. Nat.	,,	,,	,,
2 Chital	White	Deco. Nat.	,,	,,	C—12
4 Does	L. Red	Out. Nat.	,,	,,	C—21
1 Chital	,,	Part. Nat.	,,	,,	,,
2 Does	,,	,, ,,	,,	,,	,,
1 (Head)	,,	,, ,,	,,	,,	,,
1 Chital	D. Crimson	Deco. Nat.	,,	,,	,,
5	D. Red	Part. Nat.	,,	,,	,,
1	,,	Deco. Nat.	,,	,,	,,
9 Does	,,	Part. Nat.	,,	,,	,,
1	Choco.	Deco. Nat.	,,	E	,,
3 Chital	L. Red	Sil. Nat.	,,	C	,,
1	B. Umber	,, ,,	,,	B	,,
1	,,	Deco. Nat.	,,	,,	,,
2	B. Sienna	Part. Nat.	,,	,,	,,
1	D. Crimson	Deco. Nat.	,,	,,	C—33
1 Doe	Ver.	,, ,,	,,	,,	,,
1 Doe	L. Red	Part. Nat.	,,	,,	C—38
1	,,	Sil. Nat.	,,	,,	,,
2	,,	Deco. Nat.	,,	,,	,,
1	,,	Part. Nat.	,,	,,	,,
1 Doe	,,	Deco. Nat.	,,	,,	,,
1 Chital	,,	,, ,,	,,	,,	,,
1 Doe	,,	Part. Nat.	,,	,,	,,
1 Chital	D. Crimson	Deco. Nat.	,,	,,	,,
1 Doe	,,	,, ,,	,,	,,	,,
1	,,	Part. Nat.	,,	,,	,,
1 Chital	L. Red	Out. Nat.	,,	,,	,,

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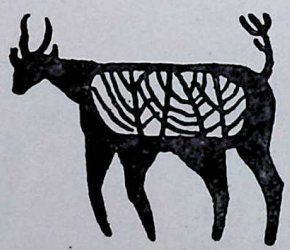
1	2	3	4	5	6
3	L. Red	Deco. Nat.	Trans.	B	C—38
3 Does	,,	,, ,,	,,	,,	,,
2	,,	Out. Nat.	,,	,,	,,
1 Fawn	,,	Deco. Nat.	,,	,,	,,
1 Doe	D. Crimson	,, ,,	,,	,,	C—45
1 Chital	White	Part. Nat.	Opaque	C	C—50
1 Fawn	,,	Sil. Nat.	,,	,,	,,
5 Does	,,	,, ,,	,,	,,	,,
6 Chital	,,	,, ,,	,,	,,	,,
2	,,	Part. Nat.	,,	,,	,,
1 Doe	,,	Out. Nat.	,,	,,	,,
1 Chital	,,	Deco. Nat.	,,	,,	,,
1	,,	Sil. Nat.	,,	,,	,,
1 Doe	,,	,, ,,	,,	,,	,,
1 Chital	Black	Deco. Abs.	,,	E	C—51
1 Doe	R. Sienna	Deco. Nat.	Trans.	B	E—9
1	L. Red	,, ,,	,,	F	,,
3 Chital	,,	,, ,,	,,	,,	,,
1	R. Sienna	,, ,,	,,	,,	,,
3 Does	D. Purple	,, ,,	,,	B	E—12
1 Fawn	,,	,, ,,	,,	,,	,,
1 Chital	D. Red	Deco. Abs.	,,	E	E—27
1	L. Red	Deco. Nat.	,,	F	F—13
2	,,	Part. Nat.	,,	B	,,
1 Doe	,,	,, ,,	,,	,,	,,
1	,,	Sil. Nat.	,,	,,	,,
1 Chital	White	Deco. Abs.	Opaque	G	F—21
1	,,	Part. Nat.	,,	,,	,,
1	Orange	Sil. Nat.	Trans.	I	,,
1	L. Red	Deco. Nat.	,,	C	F—24
1 Fawn	,,	Part. Nat.	,,	,,	,,
1 Chital	B. Umber	Out. Abs.	,,	B	,,
2 Does	L. Red	Deco. Nat.	,,	,,	F—35
1 Chital	,,	,, ,,	,,	,,	F—35/b
1	Crimson	,, ,,	,,	,,	,,
1 Doe	L. Red	,, ,,	,,	,,	,,



16. Muntjac (Muntiacus muntjak)

The muntjac or barking deer appears in three rock shelters (one figure in each) in group C. The figure in shelter C—21 is executed in transparent dark crimson and partially filled natural style. The figure in shelter C—38 is drawn in transparent light red and decorative natural style whereas the third

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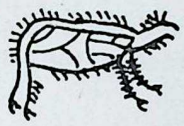
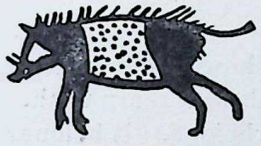
figure, in shelter C—50, is in raw sienna colour and silhouetted natural style. The colour seems opaque. The first two figures belong to phase B ard the last to phase C.

17. Bear (Melursus ursinus)



A figure probably of a sloth bear (Fig 19) is found in shelter B—11. It is painted in light red colour, decorative natural style and transparent technique and probably belongs to phase B.

18. Boar (Sus scrofa)



Twentythree drawings of boar are recorded. These include five figures of a mythical boar (three of them with horns). They are executed in eight colours (white—7, orange—1, light red—5, scarlet—1, dark red—4, burnt umber—3, crimson—1, and emerald green—1) and six styles (silhouetted natural—7, partially filled natural—5, outlined natural—1, decorative natural—8, partially filled abstract—1 and decorative abstract—1). Fifteen figures have transparent colours and eight opaque colours. Phasewise and groupwise distribution of the figures is phase B—8, C—7, E—3, F—3, G—1 and I—1 and group A—1, C—19, E—1 and F—2.

TABLE 17

Classification of Boar Figures

Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
1 Boar	L. Red	Part. Nat.	Trans.	B	A—21
1 (Mythi.)	,,	Deco. Nat.	,,	C	C—9
1	,,	,, ,,	,,	B	C—10
1	White	Part. Abs.	Opaque	G	,,
1	D. Red	Deco. Nat.	Trans.	B	C—18/a
1 (Mythi.)	Scarlet	Sil. Nat.	,,	C	C—19
1 ,,	L. Red	Deco. Nat.	,,	,,	,,
1 ,,	,,	,, ,,	,,	B	,,
1	B. Umber	Sil. Nat.	,,	,,	C—21
2 Piglets	,,	,, ,,	,,	,,	,,
1	D. Red	Deco. Nat.	,,	F	,,
2 Piglets	,,	Part. Nat.	,,	,,	,,
1	White	Deco. Nat.	Opaque	E	,,
1	,,	Out. Nat.	,,	,,	,,
3 Boars	,,	Sil. Nat.	,,	C	C—50
1	,,	Part. Nat.	,,	,,	,,
1	Orange	,, ,,	Trans.	I	E—9
1	E. Green	Deco. Nat.	Opaque	B	F—1
1 (Mythi.)	Crimson	Deco. Abs.	Trans.	E	F—16

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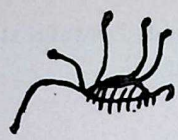
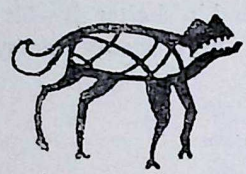


19. Hyena (Hyaena hyaena)

A strange figure, executed in transparent light red and decorative abstract style, has been identified as a hyena. The figure belongs to phase B and is recorded on the ceiling of a narrow niche in shelter C—19.



20. Wolf (Canis lupus)

On the right vertical wall in shelter F—14 an archer is shown aiming at an animal (Fig 67) resembling a wolf. The animal is depicted with an open mouth with sharp teeth. The image is drawn in light red colour, decorative natural style and transparent technique. It belongs to phase B.

21. Dog (Canis familiaris)

The dog, earliest of the domesticated animals, is recorded in 21 shelters and seven phases. Forty-one recorded drawings are painted in eight colours (white—16, orange—2, light red—11, dark red—1, burnt sienna—1, vermilion—2, chocolate—7 and crimson—1) and eight styles (silhouetted natural—18, decorative natural—1, partially filled natural—4, outlined natural—1, silhouetted abstract 6, partially filled abstract—1, decorative abstract—1 and outlined abstract—9). Technically, these figures have three types of colours, transparent—27, opaque—13 and crayon—1. Phasewise and groupwise distribution of these figures is phase B—5, C—6, D—3, F—8, G—7, H—8 and I—4 and group A—9, B—4, C—21, E—1 and F—6.

TABLE 18

Classification of Dog Figures

Figure 1	*Colour* 2	*Style* 3	*Technique* 4	*Phase* 5	*Shelter* 6
1 Dog	White	Sil. Nat.	Trans.	G	A—2
2	D. Orange	Sil. Abs.	,,	D	A—19
2	L. Red	Part. Nat.	,,	B	A—21
1	White	Sil. Nat.	Opaque	G	A—31
1	B. Sienna	Deco. Abs.	Trans.	B	A—32
2	White	Sil. Nat.	,,	C	,,
1	L. Red	Out. Nat.	,,	B	B—11
2	Ver.	Out. Abs.	,,	I	B—15
1	L. Red	,, ,,	,,	,,	,,
1	,,	Sil. Abs.	,,	H	C—5
1	White	,, ,,	Opaque	G	C—13

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1	2	3	4	5	6
1 Dog	White	Sil. Nat.	Opaque	G	C—19
1	L. Red	Deco. Nat.	Trans.	F	C—21
7	Choco.	Sil. Nat.	,,	,,	C—38
1	White	Out. Abs.	Opaque	H	,,
1	,,	Sil. Abs.	,,	G	C—47
2	L. Red	Part. Nat.	Trans.	C	C—48
1 Pup	White	Sil. Nat.	Opaque	,,	C—50
1 Dog	,,	,, ,,	,,	,,	,,
1	,,	Out. Abs.	,,	D	,,
1	,,	Part. Abs.	,,	G	C—54
2	,,	Out. Abs.	,,	H	C—57
1	D. Red	Sil. Nat.	Trans.	,,	E—12
1	White	Sil. Abs.	Opaque	,,	F—16
1	L. Red	Out. Abs.	Crayon	I	,,
1	White	Sil. Nat.	Opaque	G	F—31
1	L. Red	,, ,,	Trans.	H	F—35
1	,,	Out. Abs.	,,	B	F—35/b
1	D. Crimson	Sil. Nat.	,,	H	F—36

22. *Langur* (*Presbytis entellus*)

Thirtytwo drawings of langur are noticed in seven shelters. With the exception of seven figures in phase B, shelter C—21, all belong to a late period (phase G) and are in white. The older drawings are done in dark red colour. Twelve figures are in the silhouetted natural style, five outlined natural, three silhouetted abstract, five partially filled abstract and seven outlined abstract.

23. *Monkey* (*Macaca mulatta*)

Only nine drawings of Rhesus macaque have been found. These figures occur in two shelters, C—13 (7) and F—16 (2), and are executed in white and belong to phase G.

TABLE 19

Classification of Langur and Monkey Figures

Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
3 Langurs	White	Sil. Abs.	Opaque	G	C—19
5	D. Red	Out. Nat.	Trans.	B	C—21
2	,,	Sil. Nat.	,,	,,	,,
7	White	Out. Abs.	Opaque	G	C—47
4	,,	Sil. Nat.	,,	,,	C—51
5	,,	,, ,,	,,	,,	E—9
1	,,	,, ,,	,,	,,	F—16
5	,,	Part. Abs.	,,	,,	F—31
7 Monkeys	,,	Sil. Abs.	,,	,,	C—13
1	,,	,, ,,	,,	,,	F—16
1	,,	Out. Abs.	,,	,,	,,

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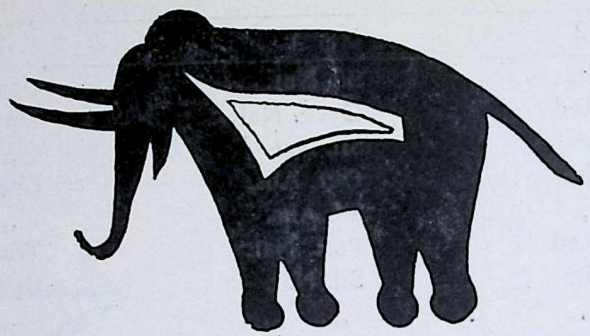

24. Elephant (Elephas maximus)

Sixtyone drawings of elephants, 36 of them with riders, have been recorded. Of the remaining 25 only 11 are prehistoric. The bulk of the elephant figures belong to the late period. Nevertheless, at least one drawing (shelter E—9) belongs to the earliest phase (phase A), and eight to phase C. Figures of elephants with their riders are studied separately. The 25 figures are executed in eight colours (white—13, scarlet—3, light red—3, dark red—2, crimson—1, burnt umber—1, purple—1 and black—1) and four styles (silhouetted natural—20, partially filled natural—2, decorative natural—2 and partially filled abstract—1). Nine of them are in transparent colour and 16 in opaque. Phasewise and groupwise distribution of figures is phase A—1, C—8, D—2, F—1, G—8 and H—5 and group A—3, C—12, E—6 and F—4.

TABLE 20

Classification of Elephant Figures

Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
1 Elephant	L. Red	Sil. Nat.	Trans.	H	A—27
1 (Frag.)	White	,, ,,	Opaque	C	A—32
1	,,	,, ,,	,,	H	A—34
2	,,	,, ,,	,,	C	C—6
1	,,	,, ,,	,,	G	C—7/a
1	,,	,, ,,	,,	,,	C—11
1	,,	,, ,,	,,	,,	C—13
1	L. Red	,, ,,	Trans.	C	C—19
1	White	Part. Nat.	Opaque	G	C—21
1	D. Red	,, ,,	Trans.	C	,,
1	,,	Sil. Nat.	,,	,,	,,
1	White	,, ,,	Opaque	G	C—50
1	,,	,, ,,	,,	C	,,
1	L. Red	,, ,,	Trans.	D	,,
1	Scarlet	,, ,,	,,	H	E—9
1	Crimson	Deco. Nat.	,,	A	,,
1	Scarlet	Sil. Nat.	,,	C	,,
1	,,	,, ,,	,,	H	,,
1	White	,, ,,	Opaque	G	,,
1	,,	,, ,,	,,	,,	E—52
1	Black	,, ,,	,,	H	F—13
1	White	,, ,,	,,	G	F—23
1	B. Umber	Part. Abs.	,,	D	F—24
1	Purple	,, ,,	,,	F	F—35/b

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25. Horse (Equus caballus)

As many as 561 drawings of horses are found at Bhimbetka and all undoubtedly belong to the historic period. Five hundred and ten of them are shown with their riders. The remaining 51 images are executed in five colours (white—29, light red—15, dark red—1, burnt sienna—4 and crimson—2) and eight styles (silhouetted natural—7, decorative natural—3, partially filled natural—4, outlined natural—2, silhouetted abstract—16, partially abstract—5, outlined abstract—13 and silhouetted geometric—1). Nearly two-thirds of the figures (33) are drawn in opaque and 18 in transparent colours. Figures are restricted to three phases (G—14, H—23 and I—14). Their groupwise distribution is as: A—1, B—11, C—25, E—5 and F—9.

TABLE 21

Classification of Horse Figures

Figure 1	*Colour* 2	*Style* 3	*Technique* 4	*Phase* 5	*Shelter* 6
1 Horse	White	Sil. Nat.	Opaque	H	A—27
5	,,	Sil. Abs.	,,	,,	B—15
3	L. Red	,, ,,	,,	,,	,,
1	White	Sil. Nat.	,,	G	B—20
1	L. Red	Sil. Geo.	Trans.	I	,,
1	White	Sil. Nat.	Opaque	G	,,
2	,,	,, ,,	,,	H	C—6
2	,,	Part. Abs.	,,	I	C—7/a
1	L. Red	Deco. Nat.	Trans.	E	,,
1	White	Out. Abs.	Opaque	I	,,
1	L. Red	,, ,,	Trans.	,,	C—9
1	White	Sil. Abs.	Opaque	G	C—13
1	B. Sienna	Out. Abs.	Trans.	H	C—21
2	,,	,, ,,	,,	,,	,,
1	White	Sil. Abs.	Opaque	,,	C—33
1	L. Red	,, ,,	Trans.	,,	C—39
1	,,	Out. Abs.	,,	,,	,,
1	White	,, ,,	Opaque	,,	C—43
1	L. Red	Part. Nat.	Trans.	I	C—50
1	,,	,, ,,	,,	H	,,
1	,,	Part. Abs.	,,	,,	,,
1	D. Red	Part. Nat.	Opaque	,,	,,
1	Crimson	Out. Abs.	Trans.	I	,,
1	,,	Sil. Nat.	,,	,,	,,
1	White	Part. Abs.	Opaque	G	C—54
2	,,	Out. Abs.	,,	,,	,,

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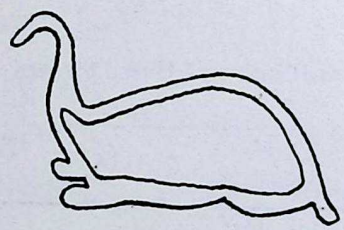
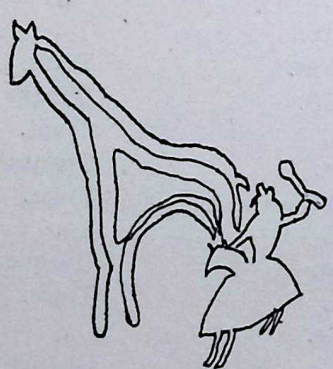
		2	3	4	5	6
1	Horse	L. Red	Out. Nat.	Trans.	H	C—57
1		White	Part. Nat.	,,	G	E—9
1		L. Red	Out. Nat.	,,	H	,,
1		B. Sienna	Out. Abs.	Opaque	I	,,
1		White	,, ,,	,,	,,	,,
1		L. Red	Sil. Abs.	Trans.	H	,,
1		White	Sil. Nat.	Opaque	G	F—16
1		,,	Sil. Abs.	,,	,,	,,
2		,,	,, ,,	,,	,,	F—17
1		L. Red	,, ,,	Trans.	H	F—27/b
1		White	Part. Abs.	Opaque	G	F—31
1		,,	Out. Abs.	,,	H	F—35/a
1		Yellow	Deco. Nat.	,,	G	F—35/b
1	Colt	,,	,, ,,	,,	,,	,,



26. Camel (Camelus dromedarium)

Two drawings of an animal, identifiable as a camel, are found in shelters B—20 and C—38. Both drawings are in white, silhouetted natural and outlined natural styles and opaque technique and belong to phase G. One more drawing of a camel-like animal is in shelter C—50. This figure is included among other unidentifiable animals (p. 125).



27. Giraffelike Animal

Most surprising is the existence of a longnecked animal closely resembling a giraffe. The examples of this animal are recorded. Similar giraffelike animals are reported in the rock paintings from Adamgarh, Brihaspati Kund (near Panna) and Jambu Dwip (Pachmarhi). They have been discussed elsewhere (Mathpal, 1977a).

The giraffelike animal in rock shelter B—20 is executed in white, partially abstract style and opaque technique. The drawing belongs to phase G. The other two drawings (in shelter C—21), of a dubious nature, are in burnt umber and dark crimson colours, outlined abstract and partially abstract styles and transparent technique. Both are assigned to phase D.

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28. Rabbit (Lepus nigricollis)

Eleven drawings of rabbit are recorded. They are executed in four colours (white—1, light red—1, burnt sienna—2 and crimson—7) and three styles (silhouetted natural—3, partially filled natural—7 and outlined natural—1). Ten of them are drawn in transparent technique and one in opaque. Except for one in phase G, all drawings are assumed to belong to phase B. Groupwise distribution of figures is group C—1, E—1 and F—9.

TABLE 22

Classification of Rabbit Figures

Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
1 Rabbit	L. Red	Part. Nat.	Trans.	B	C—21
1	White	Out. Nat.	Opaque	G	E—9
1	Crimson	Sil. Nat.	Trans.	B	F—21
2	B. Sienna	,, ,,	,,	,,	,,
6	D. Crimson	Part. Nat.	,,	,,	F—31

29. Squirrel (Funambulus palmarus)

The squirrel is the sole representative of the rodent group in the rock paintings. There are only two drawings of squirrels shown playing around a bush in shelter C—50. These figures are drawn in crimson, outlined abstract style and transparent technique. Both figures belong to phase D.

Deer

There are 70 drawings of deer not specifically identifiable because they are faded and fragmented. But they are identified as belonging to the deer family. The drawings, executed in nine colours (white—13, light red—24, dark red—8, burnt sienna—2, burnt umber—4, raw sienna—7, crimson—6, purple—1 and chocolate—5), eight styles (silhouetted natural—7, partially filled natural—22, outlined natural—17, silhouetted abstract—8, partially abstract—1, outlined abstract—9, decorative natural—5 and outlined geometric—1) and two techniques (transparent—55 and opaque—15), are found in six phases (B—31, C—15, D—5, F—1, G—7 and I—11) and in 18 shelters (A—8, B—5, C—43, E—2 and F—12).

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TABLE 23

Classification of Deer Figures

Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
3 Deer	L. Red	Out. Nat.	Trans.	B	A—17
3	,,	Out. Abs.	,,	D	A—21
2	,,	Out. Nat.	,,	I	A—36
1	,,	,, ,,	,,	B	B—11
2	B. Sienna	,, ,,	,,	,,	B—15
2	Choco.	,, ,,	,,	,,	,,
1	Purple	,, ,,	,,	,,	C—6
6	L. Red	Out. Abs.	,,	I	,,
1	,,	Out. Nat.	,,	B	C—7/b
5	,,	,, ,,	,,	,,	C—11
2	B, Umber	Deco. Nat.	,,	C	C—19
2	L. Red	Part. Nat.	,,	B	,,
1	,,	,, ,,	,,	,,	C—21
2	D. Crimson	,, ,,	,,	,,	,,
8	D. Red	,, ,,	,,	,,	,,
1	Crimson	Part. Abs.	,,	,,	,,
2	White	Part. Nat.	Opaque	C	,,
1	Choco.	Sil. Nat.	,,	F	C—38
1	,,	Deco. Nat.	,,	B	,,
1	White	Sil. Abs.	,,	G	,,
1	,,	Sil. Nat.	,,	C	C—48
3	,,	,, ,,	,,	,,	C—50
3	Crimson	Sil. Abs.	Trans.	I	,,
2	White	Sil. Nat.	Opaque	G	C—51
1	,,	Deco. Nat.	,,	,,	E—9
1	Choco.	,, ,,	Trans.	B	,,
7	R. Sienna	Part. Nat.	,,	C	F—15
2	White	Sil. Abs.	Opaque	G	,,
2	B. Umber	,, ,,	Trans.	D	F—24
1	White	Out. Geo.	Opaque	G	F—35/b

Antelope

Seven drawings of animals belonging to the antelope family have been classified separately from figures of chinkara and blackbuck because of their dubious identity. These figures, executed in four colours (white—2, light red—2, raw sienna—2 and burnt umber—1), 3 styles (silhouetted natural—1, outlined natural—5 and silhouetted abstract—1) and 3 techniques (transparent—3, opaque—2 and crayon—2), are found in four phases (B—2, C—3, D—1 and E—1) and in four shelters (B—20—2, C—19—3, C—50—1 and F—24—1).

TABLE 24

Classification of Antelope Figures

Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
2 Antelope	L. Red	Out. Nat.	Crayon	B	B—20
2	R. Sienna	,, ,,	Trans.	C	C—19
1	White	,, ,,	Opaque	E	,,
1	,,	Sil. Nat.	,,	C	C—50
1	B. Umber	Sil. Abs.	Trans.	D	F—24

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Unidentifiable Animals

There are 269 unidentifiable animal figures, most of them mutilated, fragmented and faded because of age and weathering. Excluding five unknown animals with riders in a separate group (riding on unknown animals), 264 animal images are analysed here. These figures are painted in 13 different colours (white—157, light red—42, scarlet—3, burnt sienna—8, raw sienna—6, burnt umber—2, raw umber—3, crimson—19, orange—3, dark red—13, chocolate—5, purple—1 and black—2) and represent ten styles (silhouetted natural—93, partially natural—24, decorative natural—21, outlined natural—25, silhouetted abstract—18, partially abstract—4, decorative abstract—7, outlined abstract—67, partially geometric—2 and outlined geometric—3). One hundred sixtyone drawings are in opaque colour, 100 in transparent and three in crayon.

Phasewise and groupwise distribution of these figures is phase B—45, C—82, D—8, E—5, F—7, G—53, H—32 and I—32 and group A—44, B—10, C—161, D—1, E—25 and F—23.

TABLE 25

Classification of Unidentifiable Animal Figures

Figure 1	*Colour* 2	*Style* 3	*Technique* 4	*Phase* 5	*Shelter* 6
1 (Frag.)	White	Sil. Abs.	Opaque	G	A—2
1 (,,)	,,	Deco. Abs.	,,	,,	,,
1 (Faded)	L. Red	Out. Abs.	Crayon	I	A—5
1	White	Sil. Nat.	Opaque	C	A—6
1	B. Sienna	Out. Nat.	Trans.	B	A—7
1 (Headless)	,,	Out. Abs.	,,	I	A—16
1 (Faded)	B. Umber	Out. Nat.	,,	B	A—21
2 (,,)	White	Sil. Nat.	Opaque	C	A—22
1	,,	Part. Geo.	,,	G	,,
1	,,	Sil. Nat.	,,	,,	,,
1	,,	Out. Abs.	,,	,,	A—25
12	,,	,, ,,	,,	,,	A—27
1	D. Crimson	Deco. Nat.	Trans.	B	,,
6	White	Part. Nat.	Opaque	H	A—30
3	,,	Sil. Abs.	,,	G	A—31
8 (Frag.)	,,	,, ,,	,,	C	A—32
1	,,	,, ,,	,,	,,	A—34
1	D. Red	Out. Abs.	,,	I	A—37
3	L. Red	Out. Nat.	Trans.	B	B—11
1	,,	Out. Abs.	,,	,,	,,
1	White	Deco. Nat.	,,	,,	B—15
1	,,	Part. Nat.	,,	E	,,
1	Scarlet	Out. Abs.	,,	I	,,
3	White	Sil. Nat.	Opaque	G	B—20
1	,,	Out. Abs.	,,	,,	C—5
1	Crimson	Deco. Nat.	Trans.	B	C—6
1	Black	Sil. Nat.	Opaque	G	C—7/a
1	White	Sil. Abs.	,,	,,	,,
1	L. Red	Out. Abs.	Trans.	D	,,

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1	2	3	4	5	6
1		White	Sil. Abs.	Opaque	G	,,
1		White	Sil. Abs.	Opaque	G	C—9
1		L. Red	Sil. Nat.	Trans.	C	C—10
1		Orange	,, ,,	,,	I	,,
2	Hindquarters	,,	,, ,,	,,	,,	,,
1	Boarlike	L. Red	Deco. Nat.	,,	B	,,
2	Frag.	,,	Out. Nat.	,,	,,	,,
1	Buffalolike	,,	Out. Abs.	,,	,,	C—18/b
1	Headless	,,	Part. Nat.	,,	C	C—19
4		,,	,, ,,	,,	,,	,,
1		White	Out. Nat.	Opaque	G	,,
1		L. Red	Part. Nat.	Trans.	B	,,
1		,,	Deco. Nat.	,,	,,	,,
3		,,	,, ,,	,,	,,	,,
1		,,	Part. Nat.	,,	,,	,,
1		D. Red	Deco. Nat.	,,	,,	,,
1	Goatlike	,,	Part. Nat.	,,	,,	,,
1		,,	,, ,,	,,	,,	,,
1		,,	Deco. Nat.	,,	,,	,,
2		White	Sil. Nat.	Opaque	G	C—21
1		D. Crimson	Out. Abs.	Trans.	B	,,
1		,,	Part. Geo.	,,	,,	,,
1	Horselike	B. Sienna	Sil. Abs.	,,	I	,,
1		,,	Out. Abs.	,,	B	,,
1		,,	Out. Nat.	,,	,,	,,
2		L. Red	,, ,,	,,	,,	,,
1		,,	,, ,,	,,	,,	,,
1		D. Red	,, ,,	,,	,,	,,
1		Crimson	Sil. Nat.	,,	C	,,
1		B. Sienna	Sil. Abs.	,,	F	,,
1		Choco.	Deco. Nat.	,,	C	,,
1		D. Red	Deco. Abs.	,,	F	,,
1		,,	Part. Nat.	,,	,,	,,
1		D. Crimson	Sil. Nat.	,,	H	,,
1		,,	Out. Abs.	,,	,,	,,
1		Scarlet	,, ,,	,,	F	,,
1	Bearlike	White	Out. Nat.	Opaque	E	,,
1		L. Red	Out. Abs.	Trans.	B	,,
1		B. Umber	Out. Nat.	,,	,,	,,
1		D. Red	Sil. Abs.	,,	D	,,
1	Doglike	L. Red	Out. Abs.	,,	H	C—33
1		,,	,, ,,	,,	D	C—38
1		Choco.	,, ,,	,,	B	,,
1	Unicornlike	White	Deco. Nat.	Opaque	C	C—39
15		,,	Out. Abs.	,,	H	C—43
2		,,	Out. Nat.	Crayon	I	C—44
3		,,	Sil. Abs.	Opaque	G	C—47
1		,,	Sil. Nat.	,,	C	C—50

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1	2	3	4	5	6
1	R. Umber	Deco. Abs.	Trans.	I	C—50
1	L. Red	Out. Abs.	,,	,,	,,
1	Scarlet	,, ,,	,,	,,	,,
1	R. Sienna	,, ,,	,,	,,	,,
1	White	Sil. Nat.	Opaque	C	,,
1	,,	Part. Nat.	,,	,,	,,
1	,,	Deco. Nat.	,,	,,	,,
5	R. Sienna	Out. Abs.	Trans.	I	,,
6	White	Sil. Nat.	Opaque	C	,,
1	B. Sienna	Out. Abs.	Trans.	I	,,
2	R. Umber	,, ,,	,,	,,	,,
1	White	Deco. Nat.	Opaque	C	,,
1	,,	Sil. Abs.	,,	,,	,,
1	,,	Sil. Nat.	,,	D	,,
1	,,	Sil. Abs.	,,	G	,,
2	,,	Sil. Nat.	,,	C	,,
1	,,	Out. Abs.	,,	D	,,
1	,,	Sil. Nat.	,,	C	,,
1	,,	Out. Abs.	,,	D	,,
32	,,	Sil. Nat.	,,	C	,,
1	D. Red	Deco. Nat.	Trans.	H	,,
1	L. Red	Part. Nat.	,,	,,	,,
1	White	,, ,,	Opaque	C	,,
4	,,	Sil. Nat.	,,	,,	,,
1	,,	Sil. Abs.	,,	,,	,,
1	,,	Out. Nat.	,,	,,	,,
1	,,	Part. Abs.	,,	G	,,
1	,,	Deco. Nat.	,,	C	,,
3	Crimson	Out. Geo.	Trans.	I	,,
1	,,	Sil. Nat.	,,	,,	,,
1	,,	Out. Abs.	,,	,,	,,
1	,,	Deco. Nat.	,,	,,	,,
1	Camel-like	White	Sil. Nat.	Opaque	C	,,
1		Black	Deco. Abs.	,,	E	C—51
1		L. Red	Out. Abs.	Trans.	H	,,
1		,,	,, ,,	,,	B	D—1
1		,,	Out. Nat.	,,	,,	E—3
1		White	Out. Abs.	,,	D	E—9
1		,,	Part. Nat.	Opaque	E	,,
1		,,	,, ,,	,,	G	,,
1		,,	Sil. Nat.	,,	I	,,
1		,,	Out. Abs.	,,	G	,,
2		,,	Sil. Nat.	,,	,,	,,
1		,,	Deco. Nat.	,,	,,	,,
1		,,	Out. Abs.	,,	,,	,,
1		L. Red	Out. Nat.	Trans.	H	,,
1		White	Deco. Abs.	Opaque	G	,,
1	Horselike	L. Red	Out. Nat.	Trans.	H	E—10

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1	2	3	4	5	6
1	Horselike	Choco.	Out. Abs.	Trans.	I	E—10
1		B. Sienna	Part. Nat.	,,	,,	E—12
1		White	Deco. Nat.	Opaque	E	E—15
1		Crimson	Out. Nat.	Trans.	B	,,
1		L. Red	Part. Abs.	,,	,,	,,
1		,,	Sil. Abs.	,,	F	E—18
1		,,	,, ,,	,,	G	E—19
1		White	Part. Abs.	Opaque	H	E—27
2		,,	Sil. Nat.	,,	C	,,
2		,,	,, ,,	,,	G	E—52
1		L. Red	Deco. Abs.	Trans.	B	F—2
4		White	Sil. Nat.	Opaque	G	F—13
1		Choco.	Out. Abs.	Trans.	D	F—24
1		L. Red	Deco. Nat.	,,	B	,,
1		Choco.	Part. Nat.	,,	,,	F—35
1		L. Red	Out. Nat.	,,	,,	,,
1		,,	,, ,,	,,	,,	F—35/b
1		White	Sil. Nat.	Opaque	G	,,
1		D. Crimson	Deco. Nat.	Trans.	B	,,
2		White	Out. Abs.	Opaque	G	,,
1		D. Red	Out. Nat.	Trans.	B	,,
2		,,	Sil. Nat.	,,	C	,,
1		D. Crimson	,, ,,	,,	,,	,,
1		Purple	Part. Abs.	,,	F	,,
1		White	Sil. Nat.	Opaque	G	,,
2		Crimson	,, ,,	Trans.	H	F—36
1		D. Crimson	Deco. Abs.	,,	F	F—36/a

Fragmented Figures

There are 750 fragments of drawings (and two probably of writing also), which include 181 animal and 151 human fragmented images. These fragments are so small that one cannot have even a vague idea as to the animal they belong to.

TABLE 26

Classification of Fragmented Figures

Figure 1	*Colour* 2	*Style* 3	*Technique* 4	*Phase* 5	*Shelter* 6
1 Bow and arrow	White	Out. Nat.	Opaque	H	A—21
1 Faded impression	,,	X X	X	G	A—26
1 ,,	L. Red	Out. Geo.	Crayon	I	,,
1 ,,	White	X X	Opaque	G	A—27
4 Frag.	,,	X X	,,	,,	A—30

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1	2	3	4	5	6
6	Chinkara	S. Sienna	Deco. Abs.	Trans.	B	A—32
20	Frag.	White and L. Red	X X	X	X	B—15
13	,,	,,	X X	X	X	B—20
1	,,	White	X X	X	X	B—21
2	Frag. of swords	,,	Sil. Nat.	Opaque	H	C—5
4	Frag.	,,	X X	X	X	C—7/a
1	,,	L. Red	X X	X	X	C—7/b
9	,,	White and D. Crimson	X X	X	X	C—9
1	,,	L. Red and White	X X	X	X	C—10
1	Line	L. Red	Out. Nat.	Trans.	B	,,
1	Pair of hindlegs	,,	,, ,,	,,	,,	,,
1	Frag.	,,	X X	X	X	,,
1	,,	R. Sienna	Out. Nat.	Trans.	X	,,
1	,,	L. Red	,, ,,	,,	X	,,
5	,,	White	X X	X	X	C—11
2	,,	L. Red	X X	X	X	,,
3	,,	White	X X	X	X	,,
8	,,	L. Red	X X	X	X	C—12
1	Animal back	,,	Out. Abs.	X	B	,,
2	Human torso	,,	,, ,,	X	,,	,,
8	Frag.	B. Umber	,, ,,	Trans.	E	,,
1	,,	L. Red	,, ,,	,,	B	,,
2	,,	,,	,, ,,	,,	,,	,,
2	Animals	D. Red	,, ,,	,,	,,	,,
9	Frag.	L. Red	X X	X	X	C—13
1	Animal leg	White	X X	X	X	,,
3	Faded traces	L. Red	X X	X	X	,,
1	Scimitar	,,	Sil. Nat.	Trans.	H	C—15
4	Frag.	D. Red	,, ,,	,,	B	C—18
3	,,	,,	Sil. Geo.	,,	,,	C—18/a
2	,,	L. Red	,, ,,	,,	,,	C—18/b
4	,,	,,	,, ,,	,,	C	C—19
1	Cow flank	White	Out. Nat.	Opaque	G	,,
2	Frag.	,,	,, ,,	,,	,,	,,
1	,,	D. Red	Out. Geo.	,,	D	,,
2	,,	L. Red	,, ,,	Trans.	B	,,
1	Animal	,,	,, ,,	,,	,,	,,
1	Man	,,	,, ,,	,,	,,	,,
1	,,	,,	Out. Abs.	,,	D	,,
2	Animals	D. Red	Out. Nat.	,,	B	,,
3	,,	,,	Part. Nat.	,,	,,	,,
1	,,	,,	Out. Abs.	,,	,,	,,
1	,,	,,	Out. Geo.	,,	,,	,,

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1	2	3	4	5	6
4 Animal	D. Red	Part. Nat.	Trans.	B	C—19
2 ,,	,,	Part. Abs.	,,	,,	,,
3 ,,	L. Red	,, ,,	,,	C	,,
5 Frag.	,,	Out. Abs.	,,	B	,,
2 ,,	,,	,, ,,	,,	,,	C—21
1 ,,	D. Crimson	Deco. Abs.	,,	F	,,
1 ,,	B. Umber	Deco. Nat.	,,	C	,,
1 ,,	Choco.	Out. Abs.	,,	D	,,
1 Animal	,,	Sil. Nat.	,,	C	,,
1 ,,	D. Crimson	,, ,,	,,	,,	,,
1 Frag.	B. Umber	Out. Abs.	,,	,,	,,
1 ,,	,,	,, ,,	,,	H	,,
4 ,,	,,	,, ,,	,,	A	,,
3 Horns	D. Red	Sil. Nat.	,,	F	,,
4 Frag.	White	Out. Abs.	Opaque	I	,,
1 ,,	,,	Out. Nat.	,,	E	,,
1 ,,	Scarlet	Out. Abs.	Trans.	I	,,
2 ,,	,,	,, ,,	,,	F	,,
1 ,,	Choco.	Out. Geo.	,,	H	,,
1 ,,	Scarlet	Out. Abs.	,,	I	,,
1 ,,	L. Red	,, ,,	,,	A	,,
2 ,,	White	Out. Geo.	Opaque	E	,,
1 ,,	,,	Out. Abs.	,,	G	,,
2 ,,	White and L. Red	,, ,,	,,	,,	,,
1 Ox	White	Sil. Nat.	,,	,,	,,
1 Horn	B. Sienna	Out. Nat.	Trans.	B	,,
1 Hindlegs	D. Red	Sil. Nat.	,,	C	,,
10 Frag. of men	B. Umber	,, ,,	,,	B	,,
12 ,,	,,	,, ,,	,,	,,	,,
1 Animal	,,	Deco. Nat.	,,	,,	,,
4 Frag. of men	,,	Out. Abs.	,,	,,	,,
2 ,,	,,	,, ,,	,,	,,	,,
5 Linear traces	,,	,, ,,	,,	,,	,,
1 Animal	D. Red	Sil. Nat.	,,	,,	,,
2 Men	L. Red	Out. Abs.	,,	,,	,,
1 Animal	B. Umber	,, ,,	,,	C	,,
1 ,,	B. Sienna	Sil. Nat.	,,	D	,,
1 ,,	D. Crimson and White	Deco. Nat.	,,	C	,,
2 Frag.	White	Sil. Abs.	Opaque	B	,,
2 ,,	D. Crimson	Sil. Nat.	Trans.	G	,,
4 ,,	Ver.	Out. Nat.	,,	H	,,
4 Circular frag.	,,	Out. Geo.	,,	,,	C—26
11 Frag.	,,	Sil. Geo.	,,	,,	,,
1 ,,	White	Sil. Nat.	,,	,,	,,
1 Man	D. Red	Out. Abs.	Opaque	G	C—29
1 Frag.	L. Red	Sil. Abs.	Trans.	H	,,
			,,	,,	,,

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1	2	3	4	5	6
1 Horse rider	White	Sil. Abs.	Opaque	G	C—29
7 Frag.	,,	Out. Geo.	,,	,,	C—33
3 ,,	L. Red	,, ,,	Trans.	B	C—38
1 ,,	E. Green	X X	Opaque	,,	,,
1 Antler	D. Crimson	Sil. Nat.	Trans.	,,	,,
2 Frag.	L. Red	Out. Nat.	,,	,,	,,
4 ,,	White	Sil. Abs.	Opaque	G	,,
32 ,,	,,	,, ,,	,,	,,	,,
2 Man	Choco.	Out. Geo.	Trans.	B	,,
3 ,,	,,	Out. Abs.	,,	,,	,,
1 ,,	White	Sil. Abs.	Opaque	G	,,
2 Frag.	,,	,, ,,	,,	,,	,,
1 ,,	L. Red	Out. Geo.	Trans.	I	C—39
1 ,,	White	X X	Opaque	G	,,
2 ,,	L. Red	X X	Trans.	I	,,
1 Animal	White	Sil. Nat.	Opaque	G	,,
1 Horse frag.	,,	Out. Abs.	,,	H	C—43
1 Human torso	L. Red	,, ,,	Trans.	,,	,,
4 Frag.	,,	,, ,,	,,	,,	,,
1 ,,	,,	,, ,,	,,	,,	,,
1 ,,	White	Sil. Abs.	Opaque	,,	,,
43 ,,	,,	,, ,,	,,	H and G	C—47
1 ,,	,,	Out. Abs.	,,	G	,,
1 ,,	L. Red	,, ,,	Trans.	H	,,
5 ,,	White	,, ,,	Opaque	G	C—50
1 ,,	D. Crimson	Out. Geo.	Trans.	A	,,
8 ,,	White	Sil. Nat.	Opaque	C	,,
2 ,,	,,	Out. Abs.	,,	I	,,
2 ,,	,,	,, ,,	,,	C	,,
5 Horselike animal	,,	Sil. Nat.	,,	,,	,,
5 Frag.	,,	,, ,,	,,	,,	,,
6 ,,	,,	Part. Nat.	,,	,,	,,
1 ,,	,,	,, ,,	,,	G	,,
17 ,,	,,	Sil. Nat.	,,	C	,,
1 Ox	,,	,, ,,	,,	,,	,,
3 Frag.	,,	Part. Nat.	,,	,,	,,
1 Animal	L. Red	,, ,,	Trans.	H	,,
1 ,,	White	Sil. Nat.	,,	C	,,
21 Frag.	,,	,, ,,	Opaque	,,	,,
1 ,,	,,	Out. Geo.	,,	,,	,,
2 ,,	,,	Sil. Nat.	,,	,,	,,
2 ,,	,,	Part. Nat.	,,	,,	,,
3 ,,	,,	Out. Nat.	,,	G	,,
4 ,,	,,	Part. Nat.	,,	C	,,
1 ,,	Crimson	Sil. Nat.	Trans.	I	,,
2 ,,	B. Umber	,, ,,	,,	B	,,
1 ,,	White	Out. Nat.	,,	D	,,

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1	2	3	4	5	6
4 Frag.	White	Out. Nat.	Opaque	G	C—50
2 Animal	,,	Sil. Nat.	,,	,,	C—51
1 ,,	,,	Part. Nat.	,,	,,	,,
2 Frag.	,,	Sil. Abs.	,,	G	C—54
1 ,,	,,	Out. Abs.	,,	,,	,,
2 Horselike animals	,,	Sil. Abs.	,,	,,	,,
1 Frag.	,,	Out. Abs.	,,	,,	,,
1 ,,	L. Red	X X	,,	H	C—55
3 ,,	,,	Out. Abs.	Trans.	B	D—1
1 Line frag.	,,	Part. Nat.	,,	,,	D—5
1 Faded draw.	,,	,, ,,	,,	,,	D—6
2 Buffalo	,,	,, ,,	,,	,,	E—3
1 ,,	,,	Out. Abs.	,,	,,	,,
1 Man	,,	,, ,,	,,	,,	,,
1 Frag.	White	Sil. Abs.	Opaque	,,	E—9
1 ,,	,,	Sil. Nat.	,,	C	,,
2 ,,	L. Red	Out. Abs.	Trans.	D	,,
1 ,,	D. Crimson and White	,, ,,	,,	A	,,
2 ,,	R. Sienna	,, ,,	,,	,,	,,
3 ,,	White	Sil. Abs.	Opaque	G	,,
3 ,,	,,	Sil. Nat.	,,	I	,,
3 ,,	Choco.	,, ,,	Trans.	D	,,
3 ,,	L. Red	Out. Abs.	,,	H	E—10
2 Man	D. Crimson	Sil. Nat.	,,	C	E—12
2 ,,	B. Umber	Part. Nat.	,,	F	,,
2 ,,	,,	Out. Abs.	,,	D	,,
1 Animal	Purple	,, ,,	,,	B	,,
1 ,,	B. Sienna	Out. Nat.	,,	H	,,
2 ,,	B. Umber	Part. Nat.	,,	E	,,
2 Man	,,	Deco. Nat.	,,	,,	,,
1 Animal	L. Red	Part. Nat.	,,	,,	,,
2 ,,	,,	Out. Abs.	,,	H	,,
2 ,,	White	Sil. Abs.	Opaque	G	,,
3 Frag.	Orange	Out. Abs.	Trans.	B	E—14
12 ,,	D. Crimson	,, ,,	,,	,,	,,
2 Man	L. Red	,, ,,	,,	,,	,,
1 Animal	,,	,, ,,	,,	,,	,,
1 ,,	D. Crimson	,, ,,	,,	E	E—15
2 Animals	White	Deco. Nat.	Opaque	B	,,
4 ,,	L. Red	Out. Abs.	Trans.	,,	,,
3 ,,	D. Orange	,, ,,	,,	,,	,,
1 ,,	Crimson	,, ,,	,,	,,	,,
10 Animals	L. Red	,, ,,	,,	,,	,,
11 Masked men	,,	,, ,,	,,	,,	,,
1 ,,	Orange	,, ,,	,,	,,	E—15/a
3 Frag.	D. Red	Out. Nat.	,,	F	E—18

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1	2	3	4	5	6
3 Frag.	White	Out. Nat.	Opaque	C	E—19
2 ,,	,,	,, ,,	,,	,,	E—27
9 Man	Choco.	Out. Abs.	Trans.	B	F—1
5 Frag.	E. Green	,, ,,	Opaque	,,	,,
30 ,,	D. Red	,, ,,	Trans.	,,	,,
6 ,,	E. Green	,, ,,	Opaque	,,	,,
2 ,,	D. Red	,, ,,	Trans.	,,	,,
3 ,,	L. Red	,, ,,	,,	,,	F—2
1 Animal	White	Sil. Nat.	Opaque	G	F—13
6 Frag.	Ver.	Out. Abs.	Trans.	F	F—14
2 Horse rider	White	Sil. Abs.	Opaque	G	,,
2 Man	D. Red	Out. Abs.	Trans.	B	,,
1 Frag.	L. Red	,, ,,	,,	,,	,,
5 ,,	D. Crimson	,, ,,	,,	,,	F—16
1 ,,	B. Sienna	Deco. Nat.	,,	C	,,
2 ,,	White	Out. Geo.	Opaque	G	,,
2 ,,	L. Red	Out. Abs.	Trans.	B	,,
1 ,,	,,	,, ,,	,,	H	F—21
1 ,,	,,	Sil. Abs.	,,	,,	,,
5 ,,	,,	,, ,,	Opaque	G	,,
1 ,,	Orange	Out. Abs.	Trans.	I	,,
1 ,,	White	,, ,,	Opaque	G	F—23
8 Man	D. Crimson	Sil. Nat.	Trans.	C	,,
1 Frag.	E. Green	X X	Opaque	B	,,
1 ,,	D. Red	Sil. Abs.	Trans.	D	F—24
2 Leg	L. Red	Out. Abs.	,,	,,	,,
1 Man	White	Sil. Nat.	Opaque	G	F—27
1 ,,	,,	Deco. Nat.	,,	,,	F—27/a
1 ,,	L. Red	Out. Abs.	Crayon	H	F—27/b
1 ,,	,,	,, ,,	Trans.	B	,,
1 Animal	White	Sil. Nat.	Opaque	G	F—31
1 Line frag.	Crimson	Out. Geo.	Trans.	B	,,
1 ,,	,,	,, ,,	,,	,,	,,
1 Animal	,,	Part. Nat.	,,	,,	,,
2 Letter	White	Out. Abs.	Opaque	H	F—35
2 Frag.	Choco.	Deco. Nat.	Trans.	,,	,,
1 Letter frag.	Ver.	X X	,,	I	,,
1 Frag.	White	Sil. Nat.	Opaque	G	,,
26 ,,	L. Red	Out. Abs.	Trans.	B	F—35/b
8 ,,	Crimson and D. Red	,, ,,	,,	,,	,,
1 ,,	White,	,, ,,	Opaque	C	,,
5 ,,	Purple	,, ,,	Trans.	B	,,
1 ,,	D. Crimson	,, ,,	,,	H	F—36
3 ,,	,,	Sil. Nat.	,,	,,	,,
1 Animal	,,	Out. Abs.	,,	,,	,,
1 ,,	L. Red	,, ,,	,,	B	,,

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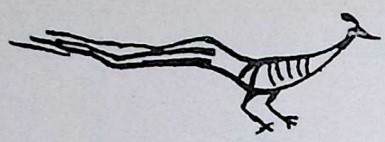

Birds

The second subgroup of non-human figures is that of birds. Twentyfour drawings of birds are found in 9 different shelters. The birds are painted in 4 colours (White—10, L. Red—12, B. Umber—1 and Crimson—1) and 9 styles (Sil. Nat.—5, Part. Nat.—2, Out. Nat.—2, Deco. Nat.—3, Sil. Abs.—1, Part. Abs.—1, Out. Abs.—8, Deco. Abs.—1 and Out. Geo.—1) and the majority (18) belong to the late period (phases G-I). Fourteen drawings are in transparent colours and ten in opaque colours. The phasewise and groupwise distribution of figures is: phase B—1, C—3, D—2, G—4 and H—14 and group A—2, B—1, C—18, E—2 and F—1.

TABLE 27

Classification of Bird Figures

Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
1 Blue magpie	L. Red	Out. Nat.	Trans.	B	A—3
1 Cattle egret	Crimson	Sil. Nat.	,,	D	A—27
1 Cock	White	Part. Abs.	Opaque	G	B—20
1 Spoonbill	L. Red	Part. Nat.	Trans.	C	C—6
1 Peahen	White	Out. Nat.	Opaque	H	,,
1 ,,	,,	Sil. Nat.	,,	G	C—29
1 Pochard	,,	,, ,,	,,	,,	,,
2 Chicks	L. Red	Out. Abs.	Trans.	H	C—43
1 Hen	,,	,, ,,	,,	,,	,,
1 Cock	,,	Deco. Abs.	,,	,,	,,
1 Chick	,,	Out. Abs.	,,	,,	,,
2 Peahen	,,	Deco. Nat.	,,	,,	,,
1 Peacock	,,	,, ,,	,,	,,	,,
1 Hen	White	Out. Abs.	Opaque	,,	,,
1 ,,	,,	Sil. Abs.	,,	,,	,,
3 ,,	,,	Out. Abs.	,,	,,	,,
1 Cock	,,	Part. Nat.	,,	G	C—50
2 Pochards	L. Red	Sil. Nat.	Trans.	C	E—12
1 Peacock	B. Umber	Out. Geo.	,,	D	F—24

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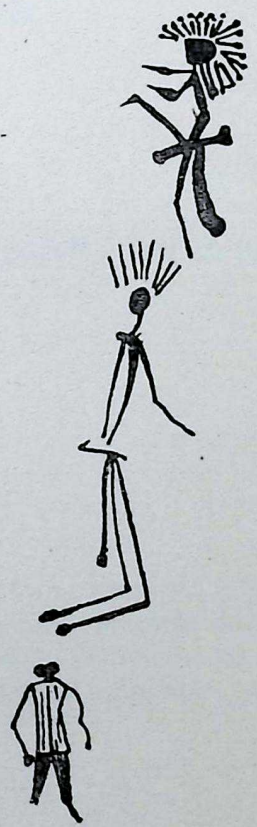
क्षणे क्षणे यन्नवतामुपैति
तदेव रूपं रमणीयतायाः

—शिशुपालवधम् ४.१७

"The evergreen and evernew beauty is the real beauty."

—Śiśupālavadham 4.17
(c 700 AD)



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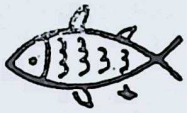
SMALL CREATURES

Fish

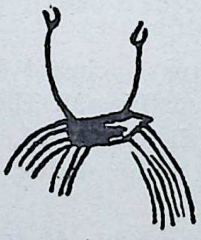


Four drawings of fish are seen in three shelters (F—1, F—27 and F—36). Two of them, in shelter F—27, are somewhat dubious. The drawing in shelter F—1 is in emerald green, decorative natural style and opaque technique. It is the oldest fish drawing and belongs to phase B. The drawings found in shelter F—27 are executed in white, outlined natural style and opaque technique. They belong to phase G. The fourth drawing, in F—36, is part of a composition which includes two lotus blooms. The figure is drawn in light red, decorative natural style and transparent wet colour technique. It is quite a late creation and assigned to phase I.

Frog

A silhouetted natural drawing of a frog is found in opaque white in the eastern portion of shelter C—48. It probably belongs to phase C.

Crab



Three drawings of crab, each followed by a boar (mythical), are found in two rock shelters, C—9 (Fig 11) and C—19 (Fig 52). The drawings found in rock shelter C—19 are executed in transparent wet colour and silhouetted natural style, and the crab in shelter C—9 is drawn in transparent wet colour, dark red and silhouetted natural style. All the drawings belong to phase C.

Scorpion

Three drawings of scorpion are found in shelter C—43. Two of them are in white, outlined natural style and opaque technique, while the third is drawn in light red, outlined natural style and transparent wet technique. All belong to phase H.

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Insect

The only example of insect drawing is a centipedelike creature found in shelter C—43. Drawn in light red, silhouetted natural style and transparent wet colour technique, it belongs to phase H.

Lizard

On the downward sloping ceiling of shelter C—50 there is an opaque white drawing of a lizard in silhouetted natural style. The drawing belongs to phase G (Fig 14).

2. Scenes

As a general rock painters have drawn each figure (human, animal or other) independently and complete in itself. Nevertheless, there are many groups of figures which were clearly intended as compositions. Such compositions usually comprise scenes of hunting, fighting, culture and family life. Scenes showing activities like music and dance are grouped under culture.

A. *Hunting scenes.* Stone Age men were fundamentally hunters and food gatherers. There are 285 figures of hunters. Nine of them show women as hunters. In 20 compositions scenes of communal hunting occur. The most arresting of these is found in shelter C—38, where 12 chital are shown pursued by six hunters, one of them carrying a large broomshaped trap (Fig 12). The scene is described with other drawings from the shelter in Chapter IV.

The second outstanding hunting scene is in shelter F—35/b. Here a rhinoceros is chased by six masked hunters, one of whom is being tossed in the air by the charging animal (Fig 43). The third notable scene of an animal hunt is found in the south-facing western cavity of shelter C—21, where seven chital falling into a deep crevice are watched by two hunters (Fig 48). The same shelter shows in another scene 11 hunters preparing for a hunt (Fig 68).

In rock shelter C—18/a, the artist has shown an unarmed hunter chased by a boar. An archer is depicted at a distance running after a wild buffalo. Two more archers are drawn looking backwards higher up and to the left of the others (Fig 24). A scene from shelter A—21 showing a giant buffalo chased by 11 hunters is also significant (Fig 10). In the next shelter (A—22) of the same group, eight hunters are taken by surprise at the sudden appearance of an animal. Although the animal is not shown in the painting, the movement of the hunters leaves little doubt as to its presence (Fig 17).

A nilgai, surrounded by hunters, is painted in shelter F—1 (Fig 38). Six naked hunters (four of them probably women) are painted in shelter F—35 (Fig 41). In the south-facing shelter formed by the same rock there are two more scenes of the hunt. In one, six hunters, including one wearing a mask adorned with antlers, are shown ready for a hunt (Fig 44). In the second scene, painted in a cylindrical depression, 14 hunters, three women and a boy are shown with six game animals and a dog (Fig 42). Other important hunting scenes are found in shelters A—19, A—24, A—36, B—11, B—15, C—10, C—21, C—48, C—50, E—9, E—12, F—14, F—21 and F—24.

Since all the animals in the subgroup non-human figures have been described, figures of hunters

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alone are taken into consideration here. Two hundred and eightyfive figures of hunters are painted in 12 colours (white—67, orange 8, vermilion—1, light red—42, burnt sienna—5, burnt umber—11, raw sienna —7, crimson—24, chocolate—20, purple—2 and emerald green—1, and one bichrome figure in white and light red) and in ten styles (silhouetted natural—72, partially natural—5, outlined natural—14, silhouetted abstract—28, partially abstract—98, outlined abstract—25, decorative abstract—4, silhouetted geometric—2, outlined geometric—20 and partially geometric—17). Two hundred and twentytwo figures are in the transparent wet technique, one in crayon technique and 62 in opaque colour. The phasewise distribution of figures is: phase B—134, C—60, D—10, E—5, F—31, G—22, H—15 and I—8. Figures of hunters are found in all six groups of shelters. Their presentation in each is: group A—32, B—13, C—114, D—4, E—40 and F—82.

TABLE 28

Classification of Hunter Figures

Figure 1		*Colour* 2	*Style* 3	*Technique* 4	*Phase* 5	*Shelter* 6
1	Archer	Orange	Sil. Abs.	Trans.	D	A—19
1	,,	L. Red	Out. Abs.	,,	,,	A—21
3	(Women)	,,	Sil. Nat.	,,	C	,,
5	Hunters	,,	Out. Nat.	,,	,,	,,
3		,,	Sil. Nat.	,,	,,	,,
8		B. Umber	Part. Geo.	,,	B	A—22
2		L. Red	,, ,,	,,	,,	,,
1	Archer	,,	,, ,,	,,	C	A—24
1		Crimson	,, ,,	,,	D	A—27
1		L. Red	,, ,,	,,	,,	,,
1		White	Sil. Nat.	,,	G	A—30
1		,,	Sil. Abs.	,,	C	A—32
1		Crimson	Sil. Nat.	,,	,,	A—33
1		,,	Part. Geo.	,,	,,	,,
1		B. Sienna	Out. Abs.	,,	C	,,
1		White	Sil. Nat.	Opaque	G	A—36
2		L. Red	Out. Geo.	Trans.	B	B—11
1		,,	,, ,,	,,	,,	B—15
2	Hunters	,,	,, ,,	,,	,,	,,
2		,,	,, ,,	,,	F	,,
1		White	,, ,,	,,	E	,,
1		L. Red	,, ,,	,,	B	,,
3	Archers	White	Sil. Nat.	Opaque	E	B—20
1	Hunter	,,	,, ,,	,,	,,	,,
1		Crimson	Out. Abs.	Trans.	D	C—3
2		White	Sil. Nat.	Opaque	H	C—6
1	Archer	L. Red	Out. Abs.	Trans.	B	C—7/b
3		White	Sil. Abs.	Opaque	G	C—8
1	Hunter with sling	D. Crimson	Part. Abs.	Trans.	B	C—9
2	Hunters	,,	Out. Geo.	,,	,,	,,
1		R. Sienna	Sil. Nat.	,,	,,	C—10

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1	2	3	4	5	6
4		L. Red	Sil. Nat.	Trans.	B	C—11
1		White	Out. Abs.	,,	,,	C—12
2	Archers	D. Red	Out. Geo.	,,	,,	C—18/a
1		,,	Part. Nat.	,,	,,	,,
1	Hunter	,,	,, ,,	,,	,,	,,
1		L. Red	Out. Abs.	,,	,,	C—19
1	Archer	D. Crimson	,, ,,	,,	,,	C—21
1		Ver.	,, ,,	,,	I	,,
1		L. Red	Part. Nat.	,,	F	,,
1		B. Sienna	Sil. Abs.	,,	,,	,,
1		D. Red	Sil. Nat.	,,	,,	,,
5		,,	Sil. Abs.	,,	,,	,,
4		,,	Out. Abs.	,,	,,	,,
1		,,	Sil. Nat.	,,	,,	,,
4	Hunters	B. Umber	Out. Nat.	,,	B	,,
1	Archer	D. Red	Out. Abs.	,,	D	,,
1	Hunter	B. Sienna	,, ,,	,,	B	,,
6		D. Crimson	,, ,,	,,	,,	,,
1	Archer	,,	,, ,,	,,	,,	,,
2	Hunters	White	Sil. Abs.	Opaque	G	,,
1	Archer	L. Red	,, ,,	Trans.	H	C—29
2	Hunters	D. Orange	Out. Abs.	,,	B	C—33
1		,,	Sil. Abs.	,,	,,	,,
3		L. Red	Out. Abs.	,,	,,	C—38
2		,,	Part. Abs.	,,	,,	,,
2	Archers	Choco.	Out. Geo.	,,	,,	,,
2	Hunters	White	Sil. Geo.	Opaque	F	,,
1		,,	Out. Geo.	,,	,,	,,
5		Choco.	Out. Abs.	Trans.	,,	,,
		,,	Sil. Abs.	,,	,,	,,
2		D. Red	Sil. Nat.	,,	,,	C—39
3		,,	Out. Abs.	,,	,,	,,
1	Archer	White	,, ,,	Opaque	H	C—43
3		,,	Out. Geo.	,,	G	C—47
6		,,	Sil. Nat.	,,	C	C—48
3	Hunters	L. Red	,, ,,	Trans.	,,	,,
1			Out. Geo.	,,	I	C—50
3		White	Sil. Abs.	Opaque	C	,,
3		,,	Sil. Nat.	,,	,,	,,
1		,,	Sil. Abs.	,,	,,	,,
5		,,	Out. Abs.	,,	,,	,,
7		,,	Sil. Nat.	,,	,,	,,
3	Archers	,,	,, ,,	,,	,,	,,
1		L. Red	Sil. Abs.	,,	,,	,,
1		,,	Out. Abs.	Trans.	D	,,
4	Hunters	,,	,, ,,	,,	,,	C—58
2		,,	,, ,,	,,	,,	D—1
2	(Women)	,,	,, ,,	,,	,,	E—3

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1	2	3	4	5	6
3		L. Red	Out. Nat.	Trans.	D	E—3
3	Archers	Orange	Part. Geo.	,,	I	E—8/c
1		B. Umber	Out. Abs.	,,	C	E—9
1		White	,, ,,	Opaque	G	,,
3	Hunters	D. Crimson	,, ,,	Trans.	B	,,
2		Choco.	,, ,,	,,	I	E—10
1		D. Crimson	Sil. Nat.	,,	C	E—12
1		Choco.	Out. Abs.	,,	D	,,
1		,,	Sil. Abs.	,,	,,	,,
1	Archer	B. Sienna	Sil. Nat.	,,	H	,,
6		D. Red	,, ,,	,,	,,	,,
1		Purple	,, ,,	,,	B	,,
1	Hunter	B. Sienna	,, ,,	,,	I	,,
2		D. Orange	Part. Abs.	,,	B	E—15
1	Archer	Crimson	Sil. Nat.	,,	,,	,,
3	Hunters	L. Red	Part. Abs.	,,	,,	,,
1	Archer	,,	,, ,,	,,	,,	,,
1	Hunter	,,	,, ,,	,,	,,	,,
3	Archers	White	,, ,,	,,	C	E—27
1	Hunter	Purple	Sil. Nat.	,,	B	F—1
6		Choco.	Out. Abs.	,,	,,	,,
1		,,	Sil. Nat.	,,	,,	,,
1		E. Green	Out. Abs.	Opaque	,,	,,
8		L. Red	,, ,,	Trans.	,,	F—2
1		D. Red	,, ,,	,,	,,	F—14
1	Archer	L. Red	Part. Nat.	,,	,,	,,
4	Hunters	White	Sil. Nat.	Opaque	G	F—16
1		L. Red	Out. Abs.	Trans.	B	,,
1		White	Sil. Abs.	Opaque	G	,,
1	Archer	,,	,, ,,	,,	,,	,,
5		,,	Out. Abs.	,,	,,	,,
2		Crimson	,, ,,	Trans.	B	F—17
1	Hunter	White & L. Red	,, ,,	Opaque	C	F—21
1		D. Crimson	Deco. Abs.	Trans.	F	,,
1		White	Out. Abs.	Opaque	H	F—23
6		L. Red	Sil. Nat.	Trans.	C	F—24
1	Archer	B. Umber	Deco. Abs.	,,	B	,,
1	Hunter	Choco.	Out. Abs.	,,	D	,,
1		L. Red	Sil. Abs.	Crayon	H	F—27/b
1		Crimson	Sil. Nat.	Trans.	C	F—30
1	Archer	White	Out. Nat.	,,	H	F—32
1		L. Red	Sil. Nat.	,,	,,	F—35
2	(Women)	,,	Sil. Abs.	,,	B	,,
1	(,,)	,,	Part. Abs.	,,	,,	,,
1	(,,)	,,	Out. Abs.	,,	,,	,,
2		,,	,, ,,	,,	,,	,,
1	Archer	,,	,, ,,	,,	,,	F—35/b
1		,,	Part. Nat.	,,	,,	,,

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1	2	3	4	5	6
1	L. Red	Sil. Abs.	Trans.	B	F—35/b
1	,,	Part. Abs.	,,	,,	,,
10 Hunters	,,	,, ,,	,,	,,	,,
6	D. Red	Out. Abs.	,,	,,	,,
1	,,	Sil. Nat.	,,	,,	,,
4	,,	Out. Abs.	,,	,,	,,
2	,,	Deco. Abs.	,,	,,	,,
1	,,	Out. Abs.	,,	F	F—36/a

B. *Battle scenes.* Not a single painting in the earlier phases (A-E) can be called a fighting scene. Soldiers, horsemen, elephant riders, men with axes, maces and clubs all belong to the later phases of rock art. Excluding one figure of a man with a mace, two figures of men with axes and three figures of men with clubs in the earlier phases, 994 men as fighters are seen in the last three phases (G-I). Five hundred and ten men are shown riding horses, sometimes richly caparisoned. Fiftyone men are depicted riding on 36 elephants. Fortynine pedestrians are attendants of the riders and 377 are identified as soldiers.

There are five drawings of riders whose mounts could not be identified because of their very poor state of preservation. Five figures are shown holding maces, four axes and three clubs. The horsemen, elephant riders, soldiers and attendants are armed with swords, scimitars, daggers, elongated and round shields, spears, battle-axes and bows and arrows. They are sometimes shown in armour.

The inner wall in shelter A—30 has been utilised to show a panoramic view of a battle (Fig 20). Shelter B—20 preserves a very arresting scene of rows of horsemen. Other shelters richly painted with horsemen, elephant riders and soldiers are B—15, C—6, C—11, C—13, C—33, C—38, C—43, C—50, C—54, E—9, F—16 and F—17. Drawings of horsemen (510 figures) are executed in ten colours (white—371, light red—84, burnt sienna—8, vermilion—8, crimson—9, orange—6, scarlet—4, vermilion and white—9, orange and white—1, chocolate—2, white and light red—2, white and yellow—1, dark red—3 and white and crimson—2), 12 styles (silhouetted natural—121, decorative natural—1, outlined natural—3, partially natural—3, silhouetted abstract—234, decorative abstract—3, outlined abstract—48, partially abstract—31, silhouetted geometric—10, decorative geometric—3, outlined geometric—42 and partially geometric—11) and three techniques (opaque—402, transparent wet colour—99 and crayon—9). Phasewise and groupwise distribution of these figures is: phase G—182, H—275 and I—53 and group A—30, B—65, C—284, E—25 and F—106.

Thirtysix elephants with 51 riders are executed in four colours (white—24, light red—4, scarlet—2 and crimson—3) including three bichrome drawings in white and light red. These drawings show seven styles (silhouetted natural—21, outlined natural—2, silhouetted abstract—9, outlined abstract—1, outlined geometric—1, decorative geometric—1 and partially geometric—1 and two techniques (transparent wet—6 and opaque—30) of execution. Their phasewise and groupwise distribution is: phase G—22, H—8 and I—6, group A—3, B—1, C—33 and F—9.

Riders on unknown animals are executed in two colours (white—4, light red—1), two styles (silhouetted natural—1, silhouetted abstract—4) and two techniques (transparent wet 1 and opaque—4). One of them belongs to phase G and four to phase H. Three figures of riders are found in group C and one each in groups E and F.

Soldiers are executed in nine colours (white—241, light red—59, vermilion—8, scarlet—4, burnt sienna—6, orange—12, crimson—7, purple—1 and dark red—14), 25 images are painted in white and vermilion. The stylistic and technical variations of the figures are: silhouetted natural—93, outlined natural—15, silhouetted abstract—108, partially filled abstract—1, outlined abstract—36, partially filled geometric—25, outlined geometric—30 and silhouetted geometric—69. There are 75 drawings in transparent, 279 in opaque and 23 in crayon. One hundred and fiftytwo figures occur in

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phase G, 177 images in phase H and 48 figures in phase I.

No drawings of soldiers have been found in group D. The largest number of figures (171) is recorded in group C. In groups E and F they total nearly 70 each, whereas in group A there are only 30.

Fortynine figures of attendants occur in seven colours (white—27, orange—1, vermilion—2, scarlet—1, burnt sienna—1, crimson—1 and light red—16), seven styles (silhouetted natural—6, outlined natural—2, silhouetted abstract—26, outlined abstract—3, silhouetted geometric—4, outlined geometric—7 and partially geometric—1) and three techniques (transparent—19, opaque—28 and crayon—2). Their phasewise distribution is phase G—7, H—36 and I—6. In the drawings of group B only one figure of an attendant has been found whereas in group A there are six. The figures are more frequent (37) in group C. Three and two figures are recorded in the shelters of groups E and F respectively.

Out of five human figures holding maces one is identified as a woman. These mace holders are executed in three colours (white—3, burnt sienna—1 and dark red—1), three styles (silhouetted natural—2, partially abstract—2 and outlined abstract—1) and all in transparent colour technique. The phasewise and groupwise distribution of figures is phase F—1, G—2 and H—2 and group B—2 and C—3.

The remaining seven figures of fighters, with axes and clubs, are executed in four colours, two styles and two techniques. The colours used for men with axes are white (2) and dark red (2) whereas men holding clubs are painted in burnt umber (1) and purple (2). All the figures of men with axes are in silhouetted natural style and in two techniques (transparent 2 and opaque 2). On the other hand two figures with clubs are in outlined abstract style and one in silhouetted natural style. All the men holding clubs are in transparent technique and occur only in phase F and group A. Two figures of men with axes are found in phase F and two in phase G in the shelters of groups A and B.

TABLE 29

Classification of Horsemen

Figure 1	*Colour* 2	*Style* 3	*Technique* 4	*Phase* 5	*Shelter* 6
1 Horseman	White	Sil. Abs.	Opaque	H	A—6
4	L. Red	,, ,,	Trans.	,,	A—17
1	White	Sil. Nat.	Opaque	,,	A—21
4	,,	,, ,,	,,	,,	A—27
1	B. Sienna	Deco. Geo.	,,	,,	,,
1	Crimson	Sil. Nat.	Trans.	,,	,,
1	L. Red	,, ,,	,,	,,	A—29
7	White	,, ,,	Opaque	,,	A—30
5	,,	,, ,,	,,	G	A—31
5	,,	,, ,,	,,	H	A—34
1	Orange	Out. Abs.	Trans.	I	B—5
1	White	Sil. Abs.	Opaque	H	B—15
1	Scarlet	,, ,,	Trans.	I	,,
16	White	Sil. Nat.	Opaque	H	,,
1	L. Red	Out. Abs.	,,	I	,,
1	,,	Sil. Geo.	,,	,,	B—20
2	White	Sil. Abs.	,,	,,	,,
2	Ver.	,, ,,	,,	,,	,,
13	White	,, ,,	,,	H	,,

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1	2	3	4	5	6
2	Horseman	L. Red	Sil. Abs.	Opaque	I	B—20
18		White	,, ,,	,,	H	,,
2		,,	,, ,,	,,	,,	,,
5		Ver. & White	,, ,,	,,	I	,,
2		White	,, ,,	,,	H	C—4/a
1		L. Red	,, ,,	,,	,,	C—5
3		White	Sil. Nat.	,,	,,	C—6
1		,,	Out. Abs.	,,	,,	,,
8		,,	Sil. Abs.	,,	,,	,,
2		,,	Sil. Nat.	,,	,,	,,
1		,,	Sil. Abs.	,,	,,	,,
2		,, (Covered with moss)	,, ,,	,,	,,	,,
2		L. Red	Sil. Nat.	,,	,,	,,
1		White	Sil. Abs.	,,	I	C—7/a
1		,,	Part. Geo.	,,	,,	,,
1		,,	Sil. Nat.	,,	,,	,,
2		,,	Out. Abs.	,,	H	,,
10		,,	Sil. Abs.	,,	,,	,,
1		,,	Part. Nat.	,,	,,	,,
1		,,	Out. Geo.	,,	,,	,,
16		,,	Sil. Abs.	,,	,,	,,
2		Orange	,, ,,	Trans.	I	C—9
3		L. Red	Part. Geo.	,,	,,	,,
3		White	Sil. Abs.	,,	H	,,
1		White & Orange	,, ,,	,,	I	,,
1		L. Red	Sil. Nat.	,,	H	C—10
1		White	Deco. Nat.	Opaque	,,	C—11
10		,,	Sil. Nat.	,,	G	,,
15		,,	Part. Abs.	,,	,,	,,
2		,,	Sil. Abs.	,,	,,	C—13
2		,,	Sil. Nat.	,,	,,	,,
6		,,	Sil. Abs.	,,	,,	,,
1		,,	Sil. Nat.	,,	,,	,,
4		L. Red	,, ,,	,,	H	,,
23		White	Sil. Abs.	,,	G	,,
2		L. Red	,, ,,	,,	H	,,
1		D. Crimson	Part. Abs.	,,	I	C—19
1		Ver.	Out. Geo.	Trans.	,,	C—21
1		Scarlet	Sil. Nat.	,,	H	,,
2		Choco.	Out. Geo.	,,	,,	,,
1		L. Red	Sil. Nat.	,,	,,	,,
2		White & L. Red	Part. Abs.	Opaque	I	,,
2		Ver.	Out. Nat.	Trans.	H	C—26
1		White	Sil. Nat.	Opaque	G	C—29
2		L. Red	,, ,,	Trans.	H	,,
9		,,	Sil. Abs.	,,	,,	,,

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1	2	3	4	5	6
1 Horseman	L. Red	Part. Abs.	Trans.	H	C—29
1	White & Yellow	Sil. Nat.	,,	,,	C—30
4	White	Out. Geo.	,,	G	C—31
2	L. Red	Sil. Abs.	,,	H	C—33
2	,,	Out. Abs.	,,	,,	,,
1	White	Sil. Nat.	Opaque	G	,,
4	White & Ver.	,, ,,	,,	H	,,
8	White	Sil. Abs.	,,	,,	,,
2	,,	Part. Geo.	,,	,,	C—35
6	,,	Sil. Abs.	,,	G	C—38
2	,,	Part. Abs.	,,	,,	,,
2	,,	Part. Geo.	,,	,,	,,
1	Ver.	Deco. Geo.	Trans.	I	,,
1	L. Red	Sil. Abs.	,,	H	,,
1	,,	Part. Abs.	,,	,,	,,
1	White	,, ,,	Opaque	,,	,,
1	L. Red	Sil. Abs.	Trans.	,,	C—39
1	,,	Part. Abs.	,,	,,	,,
1	White	,, ,,	Opaque	G	,,
1	,,	Sil. Abs.	,,	,,	,,
4	L. Red	Part. Abs.	Trans.	H	C—43
4	,,	Out. Abs.	,,	,,	,,
2	,,	Sil. Abs.	,,	,,	,,
1	White	,, ,,	Opaque	,,	,,
20	,,	Out. Geo.	,,	,,	,,
6	L. Red	,, ,,	,,	,,	,,
1	Scarlet	,, ,,	,,	,,	,,
3	L. Red	Sil. Nat.	Trans.	,,	C—44
6	White	,, ,,	Crayon	I	,,
7	,,	Sil. Geo.	Opaque	G	C—47
6	,,	Sil. Abs.	,,	,,	,,
2	L. Red	,, ,,	Trans.	H	,,
3	White	,, ,,	Crayon	I	,,
2	,,	,, ,,	Opaque	G	C—48
1	,,	Out. Abs.	,,	,,	,,
3	D. Red	Sil. Nat.	,,	H	C—50
2	Crimson	Part. Nat.	,,	,,	,,
2	,,	Sil. Abs.	Trans.	I	,,
1	,,	Sil. Nat.	,,	,,	,,
2	,,	Out. Abs.	,,	H	,,
1	Ver.	Sil. Nat.	Opaque	,,	,,
1	White & Crimson	Out. Nat.	Trans.	,,	,,
1	,,	Part. Abs.	,,	G	,,
2	White	Sil. Abs.	Opaque	,,	C—53
2	,,	,, ,,	,,	,,	C—54
1	,,	Out. Abs.	,,	,,	,,
1	Scarlet	Deco. Abs.	,,	H	,,
1	White	Out. Abs.	,,	G	C—56

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1	2	3	4	5	6
2	Horseman	White	Sil. Nat.	Opaque	H	E—8
1		,,	Sil. Abs.	,,	G	E—9
3		,,	Out. Geo.	,,	I	,,
3		L. Red	Sil. Abs.	Trans.	H	,,
1		Ver.	,, ,,	,,	,,	,,
1		White	Part. Abs.	Opaque	G	,,
1		B. Sienna	Part. Geo.	,,	I	,,
2		White	Sil. Nat.	,,	H	E—23
2		,,	Sil. Geo.	,,	,,	E—27
7		,,	Sil. Abs.	,,	G	E—42
2		,,	,, ,,	,,	,,	E—43
1		B. Sienna	,, ,,	Trans.	I	F—6
2		,,	Part. Geo.	,,	,,	,,
2		L. Red	Sil. Nat.	,,	H	F—13
9		,,	,, ,,	,,	,,	F—14
1		White	Deco. Abs.	Opaque	G	,,
9		,,	Sil. Abs.	,,	,,	,,
1		,,	Out. Geo.	,,	,,	,,
4		,,	Sil. Nat.	,,	H	,,
4		,,	,, ,,	,,	G	F—16
16		,,	Sil. Abs.	,,	,,	,,
1		L. Red	Out. Abs.	Trans.	H	,,
4		,,	Sil. Nat.	Opaque	,,	,,
3		Orange	Out. Abs.	Trans.	I	,,
7		White	,, ,,	Opaque	H	,,
20		,,	,, ,,	,,	G	F—17
9		,,	Sil. Abs.	,,	,,	,,
1		L. Red	Deco. Abs.	Trans.	H	F—21
1		,,	Deco. Geo.	,,	I	,,
2		White	Sil. Nat.	Opaque	G	F—23
3		,,	Out. Geo.	,,	H	F—30
3		,,	Sil. Abs.	,,	G	F—31
1		,,	,, ,,	,,	,,	F—32
1		L. Red	Out. Abs.	Trans.	I	,,
1		,,	Sil. Nat.	,,	H	F—35/b

TABLE 30

Classification of Elephant Riders

Figure 1	*Colour* 2	*Style* 3	*Technique* 4	*Phase* 5	*Shelter* 6
2	Elephants with 2 riders	L. Red	Out. Nat.	Trans.	I	A—27
1	Elephant with 4 riders	White	Sil. Nat.	Opaque	H	A—34

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1	2	3	4	5	6
1 Elephant with 2 riders	White and Red	Deco. Geo.	Opaque	I	B—20
2 Elephants with 2 riders	White	Sil. Nat.	,,	G	C—7/a
1 Elephant with rider	,,	,, ,,	,,	,,	,,
1 ,,	,,	Sil. Abs.	,,	I	,,
1 Elephant with 2 riders	,,	Sil. Nat.	,,	G	C—11
1 ,,	,,	,, ,,	,,	,,	,,
1 Elephant with 1 rider	,,	,, ,,	,,	,,	,,
2 Elephants with 2 riders	,,	,, ,,	,,	,,	,,
1 Elephant with rider	,,	,, ,,	,,	,,	,,
1 Elephant with 2 riders	,,	Sil. Abs.	,,	,,	C—13
1 Elephant with 3 riders	White retouched with red	Sil. Nat.	,,	,,	,,
1 Elephant with rider	,,	,, ,,	,,	,,	,,
2 Elephants with 2 riders	L. Red	,, ,,	,,	H	,,
1 Elephant with 3 riders	White	Sil. Abs.	,,	G	,,
1 Elephant with rider	Scarlet	Part. Geo.	,,	I	C—21
1 ,,	,,	Out. Geo.	Trans.	,,	,,
1 ,,	White	Sil. Nat.	Opaque	H	C—30
1 ,,		Sil. Abs.	,,	,,	C—43
1 ,,	,,	,, ,,	,,	G	C—47
1 ,,	,,	Sil Nat.	,,	,,	C—50
1 ,,	,,	Sil. Abs.	,,	,,	C—59
1 ,,	,,	Out. Abs.	,,	,,	F—17
1 ,,	,,	Sil. Nat.	,,	,,	,,
1 ,,	,,	,, ,,	,,	,,	,,
1 ,,	,,	,, ,,	,,	,,	F—23
2 ,,	,,	Sil. Abs.	,,	,,	F—31
1 ,,	D. Crimson	,, ,,	Trans.	H	F—36
2 ,,	,,	Sil. Nat.	,,	,,	,,

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TABLE 31

Classification of Soldiers and Warriors

Figure 1	*Colour* 2	*Style* 3	*Technique* 4	*Phase* 5	*Shelter* 6
2 Soldier	White	Sil. Abs.	Opaque	H	A—27
12	L. Red	Out. Abs.	Crayon	I	,,
4	,,	,, ,,	Opaque	H	,,
3	White	,, ,,	,,	,,	,;
2	B. Sienna	Out. Geo.	,,	I	,,
1	L. Red	Sil. Nat.	Trans.	H	A—29
6	White	,, ,,	Opaque	,,	A—30
1	,,	,, ,,	,,	,,	B—5
1	,,	Sil. Abs.	,,	,,	B—6
1	,,	,, ,,	,,	,,	B—7
1	Ver.	Sil. Nat.	Trans.	,,	B—15
12	White	,, ,,	Opaque	,,	,,
2	Scarlet	Sil. Abs.	Trans.	I	,,
18	White	Sil. Geo.	Opaque	G	B—20
1	,,	Sil. Abs.	,,	H	C—4/a
2	L. Red	,, ,,	,,	,,	C—6
9	White	,, ,,	,,	,,	,,
1	,,	,, ,,	,,	I	C—7
2	,,	Sil. Geo.	,,	,,	,,
3	,,	Sil. Abs.	,,	,,	,,
1	,,	Sil. Nat.	,,	G	C—9
2	Orange	,, ,,	Trans.	I	C—10
1	Scarlet	,, ,,	,,	H	C—11
10	White	Sil. Abs.	Opaque	G	,,
7	,,	,, ,,	,,	,,	C—13
4	,,	Sil. Geo.	,,	,,	C—19
1	Ver.	Sil. Abs.	Trans.	I	C—21
1	,,	Sil. Geo.	,,	,,	,,
1	D. Crimson	Sil. Nat.	,,	H	,,
1	,,	Sil. Abs.	,,	,,	,,
4	Ver.	Out. Nat.	,,	,,	C—26
8	White	Sil. Nat.	Opaque	G	C—29
8	L. Red	,, ,,	Trans.	H	,,
3	White	Out. Geo.	Opaque	G	C—31
3	,,	Sil. Geo.	,,	H	C—33
9	,,	Sil. Abs.	,,	,,	,,
12	White & Ver.	Sil. Nat.	,,	,,	,,
1	White (blackened)	Part. Geo.	,,	,,	C—35
1	L. Red	,, ,,	,,	,,	,,
8	White	Sil. Abs.	,,	G	C—38
3	,,	Out. Geo.	,,	,,	,,
4	,,	Sil. Geo.	,,	,,	,,

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1	2	3	4	5	6
1 Soldier	White	Sil. Abs.	Opaque	G	C—38
1	D. Red	Sil. Geo.	Trans.	H	,,
1	L. Red	Sil. Nat.	,,	,,	,,
2	,,	Out. Geo.	,,	,,	,,
1	,,	Sil. Geo.	,,	,,	,,
3	White	Sil. Abs.	Opaque	G	C—39
2	L. Red	Sil. Geo.	Trans.	H	C—43
1	L. Red & White	Sil. Abs.	,,	,,	,,
3	White	,, ,,	Opaque	,,	,,
1	L. Red	Out. Geo.	Trans.	,,	,,
1	,,	Part. Geo.	,,	,,	,,
4	White	Out. Abs.	Opaque	,,	,,
11	,,	Out. Nat.	Crayon	I	C—44
2	L. Red	Out. Geo.	Trans.	H	C—47
12	D. Red	Sil. Nat.	Opaque	,,	C—50
1	Ver.	,, ,,	,,	,,	,,
2	Crimson	Out. Abs.	Trans.	,,	,,
1	White	Out. Geo.	Opaque	G	C—51
1	D. Red	,, ,,	,,	,,	,,
6	White	Sil. Geo.	,,	,,	C—5[illegible]
2	,,	Out. Geo.	,,	,,	,,
1	,,	Sil. Nat.	,,	,,	,,
3	,,	Sil. Abs.	,,	,,	E—9
1	,,	Out. Abs.	,,	I	,,
1	,,	Sil. Nat.	,,	H	,,
3	,,	Out. Geo.	,,	I	,,
1	,,	Part. Abs.	,,	,,	,,
12	L. Red	Sil. Nat.	Trans.	H	,,
1	,,	Out. Geo.	,,	,,	,,
2	,,	Sil. Geo.	,,	I	,,
2	B. Sienna	Out. Geo.	Opaque	H	,,
17	White	Part. Geo.	,,	,,	E—23
3	,,	Sil. Geo.	,,	,,	E—38
1	,,	Out. Geo.	,,	,,	,,
22	,,	Sil. Geo.	,,	G	E—42
1	,,	Sil. Nat.	,,	,,	E—43
1	B. Sienna	Sil. Abs.	Trans.	I	F—6
1	,,	Out. Geo.	,,	,,	,,
2	L. Red	Sil. Nat.	,,	H	F—13
1	,,	,, ,,	,,	,,	F—14
8	White	Out. Abs.	Opaque	,,	,,
5	,,	Part. Geo.	,,	G	,,
29	,,	Sil. Abs.	,,	,,	F—16
1	Orange	Out. Abs.	Trans.	I	,,
2	White	Out. Geo.	Opaque	G	F—17
1	L. Red	Out. Abs.	Trans.	H	F—21
1	,,	Out. Geo.	,,	I	,,
1	Purple	Sil. Nat.	,,	H	,,

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1	2	3	4	5	6
2 Soldier	White	Sil. Nat.	Opaque	H	F—23
1	,,	Out. Geo.	,,	,,	F—30
9	Orange	Sil. Abs.	Trans.	G	F—32
1	Scarlet	Sil. Nat.	,,	H	F—34/a
1	D. Crimson	,, ,,	,,	,,	F—35
1	L. Red.	Out. Geo.	,,	,,	F—35/b
2	Crimson	Sil. Nat.	,,	,,	F—36

TABLE 32

Classification of Attendants

Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
2 Attendant	White	Sil. Nat.	Opaque	H	A—27
1	B. Sienna	Out. Geo.	,,	,,	,,
3	White	Sil. Nat.	,,	,,	A—34
1	,,	Sil. Abs.	,,	,,	B—20
3	,,	,, ,,	,,	,,	C—6
2	,,	,, ,,	,,	,,	C—7/a
1	,,	,, ,,	,,	G	C—11
2	,,	,, ,,	,,	,,	C—13
2	Ver.	Out. Nat.	Trans.	H	C—29
12	L. Red	Sil. Abs.	,,	,,	,,
1	,,	,, ,,	,,	,,	C—33
1	,,	Part. Geo.	,,	,,	,,
3	White	Sil. Geo.	Opaque	G	C—38
1	,,	Sil. Abs.	,,	,,	,,
1	L. Red	Out. Geo.	Trans.	H	C—43
1	,,	Sil. Geo.	,,	,,	,,
3	White	Out. Geo.	Opaque	,,	,,
1	Scarlet	,, ,,	,,	,,	,,
2	White	Out. Abs.	Crayon	I	C—47
1 (Staff man)	Crimson	Sil. Nat.	Opaque	H	C—50
3 Attendant	White	Sil. Abs.	,,	I	E—9
1	Orange	Out. Abs.	Trans.	,,	F—16
1	White	Out. Geo.	Opaque	H	F—30

TABLE 33

Classification of Figures of Riders on Unidentifiable Animals

Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
1 Catlike animal with 3 riders	White	Sil. Abs.	Opaque	H	C—6
1 Camel-like animal	,,	,, ,,	,,	G	C—38
1 Tigerlike animal	L. Red	,, ,,	Trans.	H	C—43
1 Oxlike animal	White	Sil. Nat.	Opaque	,,	E—8
1 Tigerlike animal	,,	Sil. Abs.	,,	,,	F—23

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TABLE 34

Classification of Men with Maces

Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
1 Man with mace	B. Sienna	Sil. Nat.	Trans.	H	B—15
1 ,,	White	,, ,,	,,	,,	,,
1 ,,	D. Red	Part. Abs.	,,	F	C—21
1 (Woman)	White	,, ,,	,,	G	,,
1 Man with man	,,	Out. Abs.	,,	,,	,,

TABLE 35

Classification of Figures with Axes

Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
2 Man with axe	D. Red	Sil. Nat.	Trans.	F	A—21
1 ,,	White	,, ,,	Opaque	G	B—20
1 Axe	,,	,, ,,	,,	,,	,,

C. *Cultural scenes.* Scenes of dancers and musicians in rock paintings are grouped as cultural scenes. Drawings of dancers exist in 16 shelters. There is only one figure of a solo dancer, in shelter F—16. Generally men and women are shown dancing together either arm in arm in rows, as in shelters C—48 (Fig 30) and F—21, or circles, as in shelters E—19 (Fig 36) and F—36 or as a group as seven figures in shelter A—34 and two in shelter C—38.

Faded figures of dancers, noticed in shelters C—38 and F—21, are probably masked. There are 161 figures of dancers executed in four colours (white—131, light red—15, dark red—2 and crimson—13), six styles (silhouetted natural—14, silhouetted abstract—124, outlined abstract—14, partially abstract—1, outlined geometric—1 and silhouetted geometric—7) and two techniques (transparent—30 and opaque—131), and they belong to five phases (B—21, F—2, G—125, H—11 and I—2). Excluding three women, all dancers are male. Their groupwise distribution is group A—7, B—4, C—70, E—57 and F—23.

The only musical instrument shown in the paintings is the drum. Sometimes wasp-waisted and splayed-end drums are associated with musicians and sometimes with marching soldiers. Fourteen figures of drummers are recorded in eight shelters. These are executed in four colours (white—9, vermilion—1, light red—2 and dark red—2), four styles (silhouetted natural—5, silhouetted abstract—7, partially geometric—1 and outlined geometric—1) and two techniques (transparent—3 and opaque—11), and they belong to three phases (G—7, H—5 and I—2). The drummers are recorded from the shelters of group C (13) and F (1). Drummers painted in shelters C—7/a, C—29 and C—48 are associated with dancers.

TABLE 36

Classification of Dancers

Figure 1	*Colour* 2	*Style* 3	*Technique* 4	*Phase* 5	*Shelter* 6
7 Dancer	L. Red	Sil. Abs.	Trans.	B	A—34
4	,,	Out. Abs.	,,	,,	B—15
4	White	Sil. Abs.	Opaque	H	C—7/a

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1	2	3	4	5	6
22	White	Sil. Abs.	Opaque	G	C—10
7	,,	Sil. Geo.	,,	,,	C—11
5	,,	Sil. Nat.	,,	,,	C—29
2	L. Red	,, ,,	Trans.	F	C—38
30	White	Sil. Abs.	Opaque	G	C—48
1	,,	Out. Geo.	,,	I	E—9
1	,,	Part. Abs.	,,	,,	,,
2	L. Red	Out. Abs.	Trans.	B	E—15
53	White	Sil. Abs.	Opaque	G	E—19
2 (Women)	D. Red	Out. Abs.	Trans.	B	F—14
1 Dancer	Crimson	,, ,,	,,	,,	F—16
5	,,	,, ,,	,,	,,	F—17
8	White	Sil. Abs.	Opaque	G	F—21
6	D. Crimson	Sil. Nat.	Trans.	H	F—36
1 (Woman)	,,	,, ,,	,,	,,	,,

TABLE 37

Classification of Drummer Figures

Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
1 Drummer	White	Sil. Abs.	Opaque	I	C—6
1	,,	,, ,,	,,	H	C—7/a
3	,,	Sil. Nat.	,,	G	C—29
2	L. Red	Sil. Abs.	Trans.	H	,,
1	White	,, ,,	Opaque	G	C—38
2	,,	,, ,,	,,	,,	C—48
2	D. Red	Sil. Nat.	,,	H	C—50
1	Ver.	Out. Geo.	Trans.	I	C—53
1	White	Part. Geo.	Opaque	G	F—31

D. *Family life scenes.* Scenes depicting family and communal life of Stone Age society occur in several shelters. The best painting depicting a prehistoric family is recorded in shelter C—9. The painting shows a pregnant woman, three children of various ages, a man and two old women (Fig 22). Four masked boys, chased by an old woman, are painted in shelter A—15. In shelter F—2 are shown three boys at play (Fig 39). A man is shown kneeling before a boy in the same shelter, the two probably father and son (Fig 3).

In the centre of the ceiling in shelter B—20 is probably represented a man and woman copulating (Fig 21). White in colour, the picture is drawn in silhouetted abstract style, opaque technique and belongs to phase G. In the left corner in the same shelter a woman is painted facing another figure whose head and legs alone are visible. This drawing might also represent copulation. Four micrographic figures of men and women sugggest erotic postures. A drawing of a man with a pendulous phallus is shown in a north-facing alcove in the rock forming shelter E—12. The man appears to be holding a smaller human figure with long hair. Two figures below the forelegs of a nilgai in shelter F—1 are also portrayed in erotic positions (Fig 38).

Fiftyfive gnat-shaped men are shown following one after the other in shelter B—20. Ten masked

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men, running in a row, are seen in shelter F—14 (Fig 54). Fragmented figures recorded in shelters F—14 and E—15 also depict the community life of the cave dwellers.

D. *Other scenes.* Activities other than those previously described are included in this category. There are 13 figures of men shown in different activities, including four collecting honey (Fig 45). These 13 figures are painted in five colours (light red—4, burnt umber—5, burnt sienna—1, crimson—1 and chocolate—2), four styles (silhouetted natural—7, outlined natural—3, silhouetted abstract—2 and partially abstract—1) and in the transparent technique. Ten figures belong to phase B, two to phase D and one to phase I. Groupwise distribution of the figures is group A—5, C—3, E—1 and F—4.

Another 13 figures of men holding unidentified objects are found in eight shelters. These figures are grouped under the caption "men with luggage". They are executed in four colours (white—2, light red—9, burnt sienna—1 and crimson—1), three styles (silhouetted natural—4, silhouetted abstract—6 and outlined abstract—3) and in transparent technique. Phasewise and groupwise distribution is phase B—8, C—2, D—1, H—1 and I—1 and group A—5, E—7 and F—1.

Three figures of men with kanwars on shoulders are found in two shelters (A—21 and C—6). These are executed in light red (2) and white (1), silhouetted natural (2) and decorative natural (1) styles and two techniques (transparent—2 and opaque—1). The figures belong to phase G.

A very interesting and unique figure is that of an old man drinking from a piped vessel. His head is covered with a bird-headed mask, his legs are bent and form a slanted M and his left arm is drawn as if to support his back. The drawing is in rock shelter F—14 (Fig 64). It is executed in light red, outlined abstract style and transparent technique.

TABLE 38

Classification of Men with Luggage

	Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
1	Man with luggage	L. Red	Out. Abs.	Trans.	H	A—21
1	Man with hexagonal frame	Crimson	,, ,,	,,	D	A—27
1	Man with a tambourine-shaped object	White	Sil. Nat.	,,	C	A—32
1	Man with cylindrical object	,,	,, ,,	,,	,,	,,
1	Man with a baglike object	L. Red	Out. Abs.	,,	B	A—33
1	Man with a log	B. Sienna	Sil. Nat.	,,	,,	E—12
6	Man with luggage	L. Red	Sil. Abs.	,,	,,	E—14
1	Man with bow and rectangular object	,,	Sil. Nat.	,,	,,	F—21

TABLE 39

Classification of Figures of Men in Various Activities

	Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
1	Man	B. Umber	Sil. Nat.	Trans.	B	A—21
2		,,	Out. Nat.	,,	,,	,,
1		,,	,, ,,	,,	,,	,,
1		,,	Sil. Nat.	,,	,,	,,
1		D. Crimson	Part. Abs.	,,	,,	C—9
2		Choco.	Sil. Abs.	,,	D	C—21
1		B. Sienna	Sil. Nat.	,,	I	E—12
	(Collecting honey)	L. Red	,, ,,	,,	B	F—35/b

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3. Mythology

In the absence of literary or ethnographic parallels with surviving tribes in the area, it is difficult to draw sound inferences regarding mythology and religion from naturally drawn or symbolic representations in paintings. Gordon (1958:109) has commented that only a few Indian rock paintings have a religious significance. Symbols and so-called signs found in rock paintings in different parts of the world are difficult to decipher. "It is a code we have been unable to crack", says Benerguer (1973:73) referring to European Ice Age symbols.

All the paintings at Bhimbetka do not belong to the prehistoric period. There are depictions of a few Puranic Hindu gods such as Ganapati and Shiva in the later phases, and symbols such as Shivalinga, Nandi, swastika and trishula are familiar to us. This group comprises (a) gods, mother goddesses, mythical animals, (b) symbols and (c) handprints, fistprints, fingerprints and fingertip marks.

(a) *Gods, mother goddesses and mythical animals.* There are 12 drawings identifiable as god or superman, and all belong to later phases (G—2, H—9 and I—1). These are executed in five colours (white—2, vermilion—1, light red—4, burnt sienna—1 and dark red—4), four styles (silhouetted natural —4, outlined natural—1, silhouetted abstract—6 and silhouetted geometric—1) and two techniques (transparent—10 and opaque—2). Their main concentration is in two groups of shelters (C and F eight and four figures respectively). Individual figures are classified in Table 40.

Two drawings of spider-shaped women have been identified as images of a mother goddess. A woman is portrayed in shelter C—12 with a newly born infant below her genitals (Fig 23). She is surrounded by figures of a man and woman, similar in shape but smaller in size, and also by stick-shaped figures of men. The figure of the mother goddess is painted in burnt umber, decorative geometric and transparent and they occur in phase E. Another figure of a mother goddess is found in shelter C—7/a, drawn in light red, partially geometric style, transparent technique and in phase E.

The painting most strongly suggestive of mythological origin is that of an animal combining the characteristics of boar, ox and elephant. The animal is shown chasing a large crab and has the general appearance of a boar. It is more clearly identifiable as a boar in shelter C—9 (Fig 11). There too it follows a crab. Buddhu, the boar who ate the excreta of the demon, is worshipped by the Korkus, a local tribe which probably created the rock paintings. The Gonds, who sacrifice a boar and eat pork on their annual Bari Puja day, are strongly criticised by the Korkus, for whom these practices are taboo.

The most spectacular representation of the mythical boar is found in shelter C—19, where the size of the animal exceeds 1.26 metres in length and 0.87 metre in width (Fig 52). The animal, surrounded by men, is running after a crab. The same subject is repeated on the south-facing wall on a reduced scale. In shelter C—9 a pregnant woman is also near the left foreleg of the boar, while the figure of a man is shown at some distance to the left. The horned animal in shelter F—16 is also a mythical boar.

(b) *Symbols.* Including representations of the trident, wheel, undecipherable signs, circles, semi-circles, lines, dotted lines, angular lines and patches of colour, there are 584 abstract designs. Only 11 of these are treated as symbols. All of them are found on the ceiling of a single shelter, namely F—35/b. The symbols are in the form of a swastika, a rayed sun, parallel lines and an octopus.

Three drawings of tridents are executed in white in shelters A—26, A—30 and E—9. One wheel-shaped design is drawn near the floor of shelter A—19. Another wheelshaped design is seen in shelter B—15. The drawings grouped as undecipherable signs comprise pyramidshaped, bridgeshaped, tent-shaped, cylindrical and other forms. There are 77 undecipherable drawings executed in nine colours (white—14, orange—1, light red—34, vermilion—5, dark red—1, burnt sienna—8, burnt umber—1, crimson—5, chocolate—2) and 6 bichrome drawings in crimson and white (4) and dark red and white (2) and ten styles (silhouetted natural—2, decorative natural—1, silhouetted geometric—18, decorative geometric—5, partially geometric—1, outlined geometric—10, silhouetted abstract—12, decorative abstract—6, partially abstract—1 and outlined abstract—21). Fiftyseven of them are executed in transparent technique and 20 in opaque. Their phasewise and groupwise distribution is phase A—2,

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B—16, D—5, E—5, F—6, G—10, H—15, I—14 and indeterminate—4, group A—3, B—12, C—18, E—7 and F—37.

Of 36 circular forms 25 are circles and 11 semicircles. These forms are executed in five colours (white—14, light red—2, burnt sienna—2 and scarlet—3) and outlined geometric style. Twentysix drawings are executed in opaque colour technique and ten in transparent. Phasewise and groupwise distribution is phase B—4, C—2, F—2, G—10, H—2 and I—16, group A—2, B—5, C—28 and F—1.

Three hundred and seventysix lines, dotted lines and angular lines are executed in 11 colours (white—66, yellow—16, orange—1, vermilion—23, scarlet—5, light red—103, dark red—95, crimson—21, purple—4, burnt umber—4, chocolate—15 and white and crimson—23), four styles (silhouetted geometric—143, partially geometric—4, outlined geometric—214 and outlined abstract—15) and two techniques (transparent—298 and opaque—78). Their phasewise and groupwise distribution is phase B—152, C—8, D—29, E—1, F—17, G—15, H—72 and I—82, group A—5, B—35, C—198, E—95 and F—43.

Including all the large and small ones, there are 79 colour patches, comprising ten colours (white—26, yellow—15, orange—4, light red—12, scarlet—4, burnt sienna—5, crimson—7, dark red—2, chocolate—2 and purple—2) and three styles (silhouetted natural—2, silhouetted geometric—72 and silhouetted abstract—5). Fortythree patches have transparent colours and thirtysix opaque.

Their phasewise and groupwise distribution is phase B—13, C—3, D—3, F—8, G—18, H—3, I—31 and group B—9, C—32, E—17 and F—21.

TABLE 40

Classification of Gods or Supermen

Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
1 Man with 8 hands	Ver.	Sil. Geo.	Trans.	H	C—26
1 Shivalinga	L. Red	Sil. Abs.	,,	,,	C—29
1 Nandi	,,	,, ,,	,,	,,	,,
1 Elephant-headed man	,,	,, ,,	,,	,,	,,
1 Shiva	D. Red	Sil. Nat.	,,	,,	,,
2 King	,,	Sil. Abs.	,,	,,	,,
1 Ganapati	,,	Sil. Nat.	,,	,,	,,
1 Giant	B. Sienna	Sil. Abs.	,,	I	F—6
1 ,,	White	Sil. Nat.	Opaque	G	F—16
1 ,,	,,	,, ,,	,,	,,	F—23
1 Yaksha	L. Red	Out. Nat.	Trans.	H	F—35

TABLE 41

Classification of Figures Identifiable as Symbols

Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
10 Symbol	L. Red	Out. Abs.	Trans.	I	F—35/b
1 Starshaped	,,	,, ,,	Crayon	,,	,,

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TABLE 42

Classification of Trident Figures

	Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
1	Fig.	White	Out. Geo.	Opaque	I	A—26
1		,,	,, ,,	,,	H	A—30
1		,,	Out. Abs.	,,	I	E—9

TABLE 43

Classification of Wheel-like Designs

	Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
1	Wheel-like design	White	Deco. Geo.	Trans.	H	A—19
1	,,	Scarlet	,, ,,	,,	I	B—15

TABLE 44

Classification of Indecipherable Signs

	Figure 1	*Colour* 2	*Style* 3	*Technique* 4	*Phase* 5	*Shelter* 6
1	Sign	L. Red	Part. Abs.	Trans.	I	A—37
2		D. Crimson	Out. Abs.	,,	D	A—38
5		B. Sienna	,, ,,	,,	B	B—15
1		,,	Deco. Abs.	,,	,,	,,
1		,,	Out. Geo.	,,	H	,,
2		White	,, ,,	Opaque	,,	,,
1		L. Red	Part. Geo.	,,	E	B—20
1	P-shaped sign	White	Sil. Abs.	,,	G	,,
1	Crescentic n	,,	Out. Geo.	,,	G	,,
2		L. Red	,, ,,	Trans.	X	C—6
2		White	Sil. Geo.	Opaque	X	,,
1	Angular lineshaped	L. Red	,, ,,	Trans.	B	C—10
1	Pyramid-shaped	,,	Out. Geo.	Opaque	H	C—13
1	Bridge-shaped	B. Umber	Deco. Geo.	Trans.	E	C—19
3		White & Crimson Ver.	,, ,,	Opaque	,,	C—21
1			,, ,,	Trans.	H	C—26
2	Conical object	,,	Sil. Geo.	,,	,,	,,

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1	2	3	4	5	6
2		L. Red	Sil. Nat.	Trans.	H	C—29
1		,,	Out. Geo.	,,	,,	,,
1		,,	,, ,,	,,	,,	C—33
1	Triangular sign	D. Crimson	Sil. Geo.	,,	D	C—38
1		B. Sienna	Out. Abs.	Opaque	I	E—9
1		Choco.	Out. Geo.	Trans.	H	,,
1	Cylindrical sign	D. Crimson	Deco. Abs.	,,	B	E—14
1	Snakelike	L. Red	,, ,,	,,	D	E—15
3		,,	,, ,,	,,	F	E—18
1		Choco.	Out. Abs.	,,	B	F—1
5		White	Sil. Abs.	Opaque	G	F—13
2		Ver.	,, ,,	Trans.	F	F—14
1	Fishlike	L. Red	Out. Abs.	,,	B	F—16
1	Capsulelike	,,	,, ,,	,,	H	,,
1		,,	,, ,,	,,	,,	,,
1		White	Deco. Nat.	Opaque	G	F—21
1		L. Red	Out. Abs.	Trans.	D	F—24
1	Coil	Orange	,, ,,	,,	I	F—26
1		D. Red	Sil. Abs.	,,	F	F—28
2		D. Red & White	Out. Abs.	,,	A	F—31
2		White	Sil. Abs.	Opaque	G	F—34
1		Crimson & White	Sil. Geo.	Trans.	H	F—35
11		L. Red	,, ,,	,,	I	,,
1	Fishlike	,,	Sil. Abs.	,,	B	F—35/b
4		,,	Out. Abs.	,,	,,	,,
1		Crimson	,, ,,	,,	,,	,,

TABLE 45

Classification of Circular and Semicircular Figures

Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
2 Semicircle	White	Out. Geo.	Opaque	C	A—32
1	B. Sienna	,, ,,	Trans.	B	B—15
3	Scarlet	,, ,,	,,	I	,,
1	White	,, ,,	Opaque	G	B—20
11 Crossed circle	L. Red	,, ,,	,,	I	C—6
1 Pearshaped	White	,, ,,	,,	H	C—7/a
3 Circle	,,	,, ,,	,,	G	C—10
3 Oval	L. Red	,, ,,	Trans.	B	C—19
1 Circle	B. Sienna	,, ,,	,,	I	C—21
1 Rayed circle	D. Red	,, ,,	,,	F	,,
1 Circle	,,	,, ,,	,,	,,	,,
1 Rayed circle	White	,, ,,	Opaque	G	C—38
4 Concentric circle	,,	,, ,,	,,	,,	,,
1 Sunlike	,,	,, ,,	,,	H	C—43
1 ,,	,,	,, ,,	,,	G	C—47
1 Semicircle	L. Red	,, ,,	,,	I	F—32

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TABLE 46

Classification of Lines, Dotted Lines and Angular Lines

Figure 1		*Colour* 2	*Style* 3	*Technique* 4	*Phase* 5	*Shelter* 6
2	Dotted line	White	Sil. Geo.	Opaque	H	A—27
1	Angular line	L. Red	Out. Geo.	Trans.	I	A—29
1	Bowshaped line	White	,, ,,	,,	H	A—30
1	Angular line	L. Red	,, ,,	,,	B	A—33
2		D. Red	,, ,,	,,	I	B—14
5		Scarlet	,, ,,	,,	,,	B—15
7		L. Red	,, ,,	,,	,,	,,
1	Cross	D. Red	Part. Geo.	,,	H	,,
4	Lipshaped	,,	Out. Geo.	,,	I	,,
1	Leafshaped	,,	,, ,,	,,	B	,,
1	V-shaped	,,	,, ,,	,,	H	,,
4	Angular line	White	,, ,,	Opaque	,,	B—20
1		,,	,, ,,	,,	G	C—6
1		,,	,, ,,	,,	,,	C—8
23		White & D. Crimson	,, ,,	Trans.	X	C—9
1	Angular line with 3 dots	L. Red	,, ,,	,,	B	C—10
16	Line	,,	,, ,,	,,	,,	,,
7		Yellow	,, ,,	,,	,,	,,
60	Dot, 1 angular line and 1 stick	D. Red	Sil. Geo.	,,	,,	C—18/a
4	Line	L. Red	,, ,,	,,	F	C—19
2		,,	,, ,,	,,	,,	,,
3		D. Red	,, ,,	,,	D	C—21
2	Line 1 U-shaped line	Ver.	Part. Geo.	,,	H	C—26
20	Dot	,,	Sil. Geo.	,,	,,	,,
6	,,	L. Red	,, ,,	,,	,,	C—29
1	Line	,,	,, ,,	,,	,,	,,
9	Dot	Yellow	,, ,,	Opaque	,,	C—30
1	U-shaped line	L. Red	,, ,,	Trans.	,,	C—31
3	Line	,,	,, ,,	,,	B	C—38
6		White	,, ,,	Opaque	G	,,
10		D. Crimson	Out. Geo.	Trans.	D	,,
2	Line formed with rows of semicircles	L. Red	,, ,,	,,	I	C—39
1	Dotted line	,,	,, ,,	,,	,,	,,
1	Serpentine line	D. Red	,, ,,	,,	F	,,
6	Line	,,	,, ,,	Opaque	H	C—50
1		White	,, ,,	,,	G	,,

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1	2	3	4	5	6
2 Angular line	Crimson	Out. Geo.	Trans.	I	C—50
3 ,, ,,	B. Umber	,, ,,	,,	,,	,,
1 Square	L. Red	,, ,,	,,	B	E—3
1 Angular line	,,	,, ,,	,,	,,	,,
18 Dot	,,	Sil. Geo.	,,	,,	,,
1 Cross	D. Purple	Out. Geo.	,,	,,	E—9
1 Horizontal line	,,	Sil. Geo.	,,	,,	,,
25 Dot	White	Out. Geo.	Opaque	I	,,
12 Vertical line	,,	,, ,,	,,	,,	,,
1 Horizontal line	,,	,, ,,	,,	,,	,,
4 Dot	Choco.	Sil. Nat.	,,	H	,,
1 Serpentine line	D. Crimson	Out. Abs.	Trans.	B	,,
1 Horizontal line	Choco.	Sil. Geo.	Opaque	D	,,
8 Line in 2 groups	D. Crimson	Out. Geo.	Trans.	C	E—12
2 Line	L. Red	,, ,,	,,	D	,,
3 ,,	,,	,, ,,	,,	,,	E—15
1 Curved line	Orange	,, ,,	,,	E	E—15/a
2 ,, ,,	D. Red	,, ,,	,,	F	E—18
2 ,, ,,	,,	,, ,,	,,	,,	,,
6 Dot	,,	,, ,,	,,	,,	,,
5 Line	,,	,, ,,	,,	G	E—19
2 ,,	L. Red	,, ,,	,,	B	F—2
4 ,,	White	,, ,,	Opaque	I	F—14
4 ,,	L. Red	Out. Abs.	Trans.	,,	F—21
2	Choco.	,, ,,	,,	D	F—24
1 Wavy line	,,	,, ,,	,,	,,	,,
7 Angular line	,,	,, ,,	,,	,,	,,
1 V-shaped	White	Out. Geo.	Opaque	G	F—27
4 Vertical line	L. Red	,, ,,	Trans.	H	F—35
1 Zigzag	,,	,, ,,	,,	,,	,,
1 Serpentine	,,	,, ,,	,,	B	F—35/b
1 Line	,,	,, ,,	,,	,,	,,
4	,,	,, ,,	,,	,,	,,
2 Serpentine	Purple	,, ,,	,,	,,	,,
1 Line	L. Red	,, ,,	,,	,,	,,
2 ,,	,,	,, ,,	,,	H	F—38
1 Angular line	White	,, ,,	,,	,,	,,

TABLE 47

Classification of Colour Patches

Figure 1	*Colour* 2	*Style* 3	*Technique* 4	*Phase* 5	*Shelter* 6
2	White	Sil. Geo.	Opaque	H	B—15
3	B. Sienna	,, ,,	Trans.	B	,,
4	Scarlet	,, ,,	,,	I	,,

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1	2	3	4	5	6
1		L. Red	Sil. Geo.	Trans.	D	C—6
5		White	,, ,,	,,	G	C—8
5		D. Crimson.	,, ,,	,,	B	C—9
9		White	,, ,,	Opaque	G	C—15
3		,,	Sil. Abs.	,,	,,	C—21
1		B. Sienna	Sil. Geo.	Trans.	C	,,
1		L. Red	Sil. Nat.	,,	,,	,,
1		D. Red	,, ,,	,,	,,	C—38
4		L. Red	Sil. Geo.	,,	F	C—39
1	Rectangular	D. Red	,, ,,	,,	,,	,,
1	Semicircular	Crimson	,, ,,	,,	I	C—50
1	Square-shaped	B. Sienna	,, ,,	,,	F	E—9
4		Orange	,, ,,	,,	B	E—16/a
1	Rectangular	L. Red	,, ,,	,,	F	E—18
1	W-shaped	,,	,, ,,	,,	G	E—19
6	Crescent-shaped	White	,, ,,	Opaque	I	E—26
4		L. Red	,, ,,	Trans.	,,	,,
1		D. Crimson	Sil. Abs.	,,	B	F—16
1		D. Purple	,, ,,	,,	H	F—21
2		Choco.	Sil. Geo.	,,	D	F—24
1		Purple & Orange	,, ,,	,,	F	F—35/b
15		Yellow	,, ,,	Opaque	I	F—38
1		White	,, ,,	,,	,,	,,

(c) *Handprints, fistprints, fingerprints and fingertip marks*

Handprints. These are found in rock paintings all over the world and are fairly common at Bhimbetka. Except one line drawing in shelter F—24, all handprints are painted in silhouetted natural style (stamped after dipping the hand in colour). There are 222 handprints stamped on rock in five colours (white—67, light red—146, dark red—1, burnt umber—1 and crimson—7).

One hundred and fiftyfive handprints are painted in transparent colour and 67 in opaque colour technique. In one hundred and sixtyfive instances the impression is made by the right hand and in 57 by the left. Six handprints appear to be of infants, nine of children and 207 are of adults. The handprint in shelter F—24 is made by outlining the hand after placing it on the rock surface (Fig 15). The phasewise and groupwise distribution of handprints is phase B—3, C—34, F—2, G—6, H—66 and I—111 and group A—56, C—14, E—4 and F—148.

Fistprints. There are three other methods of using hand and fingers as a common easy motif in drawing. These are fist impressions, fingerprints and fingertip dots. At Bhimbetka, 16 fistprints (stamping a closed palm from the side of the little finger) are stamped in opaque white on the downward sloping ceiling of shelter C—17. These prints are assigned to phase G.

Fingertip dots. Five hundred and ten dots made by fingertips are in several shelters. These dots are in three colours (white—269, light red—212 and scarlet—29) and are assigned to three phases (B—12, G—128 and I—370). Their main concentration is in groups C (469) and B (41).

Handprints, fistprints, fingerprints and fingertip dots are made nowadays on house walls on special occasions like festivals by tribal people as well as Hindus. It may therefore be assumed by analogy that in the past too such decoration had a ritual significance.

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TABLE 48

Classification of Handprints, Fistprints and Fingerprints

Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
43 Lefthand prints	White	Sil. Nat.	Opaque	H	A—27
12 Righthand prints	,,	,, ,,	,,	,,	,,
1 Righthand print	D. Red	,, ,,	Trans.	,,	,,
6 Lefthand prints (child)	White	,, ,,	Opaque	,,	C—9
62 Fingerprints	,,	,, ,,	,,	G	C—17
16 Fistprints	,,	,, ,,	,,	,,	,,
15 Fingerprints	,,	,, ,,	,,	H	C—43
6 Righthand prints (child)	,,	,, ,,	,,	G	C—48
2 Lefthand prints (child)	L. Red	,, ,,	Trans.	H	C—53
2 Righthand prints	,,	,, ,,	,,	,,	E—8
1 Lefthand print	D. Crimson	,, ,,	,,	B	E—9
1 Righthand print	,,	,, ,,	,,	,,	,,
109 Righthand prints	L. Red	,, ,,	,,	I	F—17
2 Lefthand prints	,,	,, ,,	,,	,,	,,
2 ,,	Crimson	,, ,,	,,	F	F—24
1 ,, (child)	B. Umber	Out. Nat.	,,	B	,,
2 Righthand prints	L. Red	Sil. Nat.	,,	C	F—35
3 ,,	Crimson	,, ,,	,,	,,	F—35/b
1 ,,	L. Red	,, ,,	,,	,,	,,
5 ,,	,,	,, ,,	,,	,,	,,
11 ,,	,,	,, ,,	,,	,,	,,
12 ,,	,,	,, ,,	,,	,,	,,

TABLE 49

Classification of Fingertip Marks

Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
12	L. Red	Sil. Geo.	Trans.	B	B—15
29	Scarlet	,, ,,	,,	I	,,
71	White	,, ,,	,,	,,	C—6
70	,,	,, ,,	,,	,,	C—7/a
200 Marks (approx.) & 2 line enclosures	L. Red	,, ,,	,,	,,	,,
48	White	,, ,,	,,	G	C—33
80	,,	,, ,,	,,	,,	C—34

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Ritual performers. Five men are engaged in a ritual performance in shelter A—21 (three men) and C—21 (two men). A man in shelter A—21 appears to be casting a spell with his hands spread over another man lying on the ground near his feet. The first has a baglike object in his right hand and a stick with three pegs in his left. A third man, recumbent, is depicted on the right of the priest or witch doctor (Fig 10). A similar scene is repeated in a painting in shelter C—21. Here also a man is bending over a reclining figure with a stick held like a sword in one hand and a triangular object in the other. One more triangular object is placed near the left hand of the recumbent figure.

Bull riders. Two drawings of men riding on bulls are in two shelters, C—21 (Fig 72) and F—18. The drawings might merely represent day-to-day activity or a religious rite. Details of ritual performers and bull riders are given in Table 50.

TABLE 50

Classification of Figures of Ritual Performers and Bull Riders

Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
2 Ritual performer	B. Umber	Sil. Nat.	Trans.	D	A—21
1 ,,	,,	Out. Nat.	,,	,,	,,
2 ,,	Choco.	Out. Abs.	,,	,,	,,
1 Bull rider	Ver.	Part. Abs.	,,	F	C—21
1 ,,	L. Red	,, ,,	,,	,,	F—18

4. Material Culture

Prehistoric rock paintings are mainly centred on the depiction of wild animals. The artists rarely painted aspects of "material culture". There is no doubt that hunters and food gatherers living at subsistence level had limited material possessions. The main material objects of prehistoric hunters were tools, weapons, traps, masks, clothing and ornaments.

While at other sites in India we find pottery, huts and vehicles in rock paintings, in the later phases at Bhimbetka we see nothing except weapons of soldiers and horsemen. Soldiers, horsemen and elephant riders are shown with swords, scimitars, daggers, elongated and round shields, sheaths, spears, battle-axes, bows and arrows and in some cases even armour and ornamented helmets. The horses are commonly shown caparisoned and elaborately decorated. Men with clubs and maces are also depicted. In one instance (shelter C—50) an attendant is shown with a staff decorated with a tasselled flag (Fig 14).

The material culture found in rock paintings is studied under the following sub-groups: (1) weapons, (2) utensils, (3) masks, (4) clothing, (5) ornaments, (6) musical instruments, (7) huts and houses and (8) others.

(1) *Weapons.* The main weapons of Stone Age man, as depicted in rock paintings, are sticks, bows and arrows, spears and slings. As many as 93 hunters are painted with bows and arrows. Excluding ten hunters with spears (probably tipped with microliths), five with broom-shaped traps and one with a sling, all the hunters in the earlier phases at Bhimbetka are shown either with sticks or unarmed. Except for one bow (in shelter C—18/a, Fig 24) all other bows are single-segmented. The exceptional specimen has a double segment, and a string represented by a row of dots. Simple sticks were used as arrows. As many as eight extra blades are seen attached to an arrowhead, making the arrow resemble a harpoon (shelter A—24, Fig 18). An arrow with a crescentic tip is also recorded in a painting in shelter F—35/b (Fig 42).

In the painting where the hunter has a double-segmented bow, another angular weapon similar to a boomerang is drawn with sixty dots (Fig 24).

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(2) *Utensils.* In the excavation of the shelters at Bhimbetka, pottery is poorly represented even in the uppermost layers, and we do not find any depiction of pottery or vessels of any other material in the rock paintings. There are only two drawings of pots recorded in phases B and C and both pots are undoubtedly made from hollowed-out gourds. The drawing in phase B shows an old man, his face covered by a bird-headed mask, drinking from a pot with a pipelike mouth (Fig 64). In another drawing a hunter is shown with a pot by his right side (Fig 14).

A kanwar carrier in shelter A—21 has two leather bags suspended from his shoulders (Fig 10). Two vague impressions of baskets are seen in shelters E—15 and F—24. In one drawing a woman carries a bucketshaped basket on her back, supported by a rope round her head. In the second drawing an unfinished basket is found near the hindlegs of an ox (Fig 15).

(3) *Masks.* Twelve types of mask were used by Stone Age men in the Bhimbetka area. Their typology and distribution is as follows:

	Shelter
(a) Hookshaped or C-shaped (sometimes crowned with one or more hornlike projections and covered with a crescentic object)	A—15, C—9, C—19, C—50, D—1, F—1, F—2, F—14 (Fig 54), F—35/b
(b) Mangoshaped	C—19, F—24 (Fig 15)
(c) Birdhead	C—21, E—3, E—9, F—14 (Fig 64), F—35/b
(d) Felinehead	C—21, D—1, E—19 (Fig 36)
(e) Antlered	C—38, F—24, F—35/b (Fig 44)
(f) Straighthorned	A—22 (Fig 17), C—50
(g) Maze-patterned heavy	E—3 (Fig 32)
(h) Triangular	B—11 (Fig 19), B—15 and F—14
(i) Square	A—27, B—15, C—12, F—1, F—14 and F—21
(j) Circular	B—15, C—18/a (Fig 24) and C—21
(k) Halo-shaped tasselled	C—21 (Fig 69) and F—14
(l) Arched	A—19, A—24, A—29, A—33 and C—19

(4) *Clothing.* In the earlier phases at Bhimbetka men and women are generally shown unclothed (Fig 41). Hunters wear only a loincloth. In the later phases are a few men and women wearing upper and lower garments similar to a kurta and lungi. Excluding the clothes of soldiers and horsemen the garments found in the paintings may be classified as follows:

	Shelter
(a) Soft waist covering (sometimes decorated with dots and tassels)	A—22, C—18/a (Fig 24)
(b) Stiff waist covering hanging down to thighs	B—15, C—21, F—14 (Fig 54)
(c) Crude waist covering of leaves	C—18/a (Fig 24, second archer higher up to left), F—35/b (Fig 44)
(d) S-shaped waist covering	C—38 (Fig 29, archer in the middle)
(e) Mini-waist covering	C—19, C—21
(f) Triangular waist covering	C—12 (Fig 23), F—14
(g) Square-shaped waist covering	C—12 (Fig 23)
(h) Hexagonal waist covering	A—24 (Fig 18)
(i) Petticoat-like lower body covering	A—37, E—3 (Fig 32)
(j) Upper body covering sometimes decorated with dots	F—14, F—35/b (Fig 42)
(k) Gownlike wear	A—36, C—19, C—21 (Fig 69), C—38, E—9, E—15, F—14
(l) Complete shrouding dress	B—15, C—30
(m) Kurta-and-lungilike covering	C—50, F—35
(n) Chadar-like covering	E—3

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(5) *Ornaments.* Human figures wearing ornaments are depicted in five shelters. The most common ornament is a knee band, worn by hunters as well as female dancers (shelters E—3, E—14, F—14 and F—35/b). Knee bands sometimes have long tassels or bananalike pendants on both sides of the legs (shelter F—35/b, Fig 42). The secondmost common ornament is an elbow band, sometimes with tassels (shelters E—3, F—35/b, Figs 32 and 42), stiff projections and round knots (shelter F—14). Three bracelets on each arm are clearly seen on a hunter chased by a boar (Fig 24).

The running figures shown in shelter F—14 wear anklets as well as knee bands (Fig 54). Necklaces are seen in some drawings (C—18/a and F—35/b, Fig 42). In the first shelter two archers are shown wearing them, and in the second a hunter is wearing one with a double row. The figure of a yaksha (shelter F—35) is painted with heavy ornaments and a typical arched turban belonging to the Sunga period (100 BC-AD 200) (Fig 71).

(6) *Musical instruments.* The only musical instrument depicted in the rock paintings is the drum. It has a cylindrical body with splayed-out triangular ends. In one of the drawings in shelter C—48 a man is playing on a drum suspended to his waist. The length of the drum is equal to the height of the drummer. It is played only with the hands. In the same shelter another drummer is playing on a wasp-waisted and semicircular ended drum. This second type of drum is also seen with bands of marching soldiers. In shelter C—29, a fragmented drawing shows a third type of drum, a long narrow cylinder. Two drummers, on both sides of Ganapati, are performing on cylindrical drums in the same shelter. In all instances bare hands are used. All these figures occur in phases G, H and I (historic period).

(7) *Huts and houses.* There is only one line drawing showing two hunters inside a cave (Fig 63). This drawing belongs to phase B and is executed in light red colour, outlined abstract style and transparent technique. It is on the ceiling of shelter E—15.

(8) *Others* Nine drawings identifiable as snares or traps are seen at Bhimbetka. Hunters in shelter C—38 have long broomshaped traps, and two are placed vertically in the path of a fleeing herd of chital (Fig 12). An angular line covering the rear portion of a buffalo, chased by 11 hunters, probably also represents a trap (Fig 10). The thick serpentine white line at the extreme left in shelter C—50 is probably a snare. It is not clear whether the dots and a boomeranglike object below the figure of a buffalo chased by an archer in shelter C—18/a indicate pitfalls.

Drawings of snares and traps are executed in three colours, white—2, light red—3 and crimson—4, two styles, outlined natural—7 and outlined abstract—2, and two techniques, transparent—7 and opaque—2. These are found in three phases, B—7, C—1 and G—1. Eight of the drawings occur in group C and one in group A.

Besides, there are 11 drawings of sticks and poles executed in three colours, white—2, orange—1 and light red—8, and three styles, silhouetted natural—8, silhouetted abstract—1 and outlined geometric—2, and two techniques, transparent—9 and opaque—2. They occur in seven phases, B—1, C—2, D—1, F—1, G—2, H—3 and I—1. Their groupwise distribution is A—2, C—3, E—4 and F—2.

No evidence of any vehicle drawn by man or beast has been recorded at Bhimbetka.

TABLE 51

Classification of Figures Identifiable as Snares, Traps, Sticks and Poles

Figure 1	*Colour* 2	*Style* 3	*Technique* 4	*Phase* 5	*Shelter* 6
1 Snare	L. Red	Out. Nat.	Trans.	B	A—21
4 Circular line	D. Crimson	,,	,,	,,	C—9
2 Broom-shaped trap	L. Red	,,	,,	,,	C—38
1 Snare	White	Out. Abs.	Opaque	G	C—50

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1	2	3	4	5	6
1	White	Out. Abs.	Opaque	C	C—50
2 Stick	,,	Out. Geo.	,,	G	A—25
2	L. Red	Sil. Nat.	Trans.	C	C—6
1 Pole	,,	,, ,,	,,	B	C—10
1	,,	,, ,,	,,	F	E—18
3	,,	,, ,,	,,	H	F—13
1	Orange	,, ,,	,,	I	F—21
1 Stick	L. Red	Sil. Abs.	,,	D	F—24

5. Nature

Six drawings of trees, 24 of bushes, one of reedlike grass and 19 of flowers (including two buds and three leaves of lotus) have been observed at Bhimbetka. The trees are drawn in three colours, white—4, light red—1, and crimson—1, five styles, silhouetted natural—2, silhouetted abstract—1, partially abstract—1, outlined abstract—1 and decorated abstract—1, and in two techniques, transparent—2 and opaque—4. They belong to late phases (G—3, H—2 and I—1) and are concentrated in two groups of shelters (A—1 and C—5).

Drawings of bushes are executed in two colours, white—22, crimson—2, three styles, silhouetted geometric—22, outlined abstract—1 and decorated abstract—1, and in two techniques, transparent—2 and opaque—22. Their phasewise and groupwise distribution is phase D—2, H—22, group A—22 and C—2. A reed is painted in light red, silhouetted natural and transparent. It occurs in phase B in shelter F—35/b (Fig 42).

Flowers are found only in historic phases (G—3, H—12 and I—4). Out of 19 flowers and lotus leaves, three flowers, two buds and two leaves are drawn in a flowerpot. The drawing is executed in white, light red, dark green and yellow. Other drawings of flowers are done in white and light red. These drawings of flowers and leaves represent six styles (silhouetted natural—3, partially natural—1, decorated natural—7, outlined natural—6, silhouetted abstract—1 and outlined abstract—1) and two colour techniques (transparent—8, opaque—11). Their phasewise and groupwise distribution is phase G—3, H—12, I—4, group C—14 and F—5.

TABLE 52

Classification of Tree, Bush, Grass and Flower Images

Figure 1	*Colour* 2	*Style* 3	*Technique* 4	*Phase* 5	*Shelter* 6
1 Tree	White	Part. Abs.	Opaque	H	A—27
1	,,	Sil. Abs.	,,	G	C—13
1	,,	Sil. Nat.	,,	,,	C—29
1	L. Red	,, ,,	Trans.	H	,,
1	Crimson	Out. Abs.	,,	I	C—50
1	White	Deco. Abs.	Opaque	G	,,
22 Bush	,,	Sil. Geo.	,,	H	A—21
1	Crimson	Out. Abs.	Trans.	D	C—50
1	,,	Deco. Abs.	,,	,,	,,
1 Reed grass	L. Red	Sil. Nat.	,,	B	F—35/b
3 Flower	White	,, ,,	Opaque	G	C—13

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	1	2	3	4	5	6
1	Flowerpot with 3 flowers and two leaves	White, L. Red, Yellow & green	Deco. Nat.	Opaque	H	C—30
1	Flower	L. Red	Out. Abs.	Trans.	,,	C—43
1		,,	Part. Nat.	,,	,,	,,
1		White	Out. Nat.	Opaque	,,	,,
1	Lotus flower	L. Red	,, ,,	Trans.	,,	F—35
2	,, ,,	,,	,, ,,	,,	I	,,
2	Bud	,,	,, ,,	,,	,,	,,
1	Leaf	,,	,, ,,	,,	,,	,,

6. Decoration

Decoration of one's dwelling place is a motive behind the artistic activity as a propensity of the human mind. Apart from the images of game animals and scenes of daily life, there are 60 designs at Bhimbetka which can be identified purely as wall decoration. Ten drawings are identified as alpana designs, three of them having human figures in the centre. These designs are recorded from the earliest to the latest phases. They are executed in 11 colours (white—12, orange—5, light red—17, dark red—2, scarlet—1, crimson—11, burnt umber—4, purple—1, chocolate—2, crimson and white—1, light red and white—3, yellow, green and light red—1) and in six styles (silhouetted abstract—1, decorated abstract—3, outlined abstract—10, outlined geometric—34, decorated geometric—10 and decorated natural—2). Fortyeight designs are drawn in transparent technique and 12 in opaque. Their phase-wise and groupwise distribution is phase A—7, B—9, C—1, E—4, G—7, H—11 and I—21 and group B—6, C—32, E—5 and F—17.

TABLE 53

Classification of Decorative Designs

	Figure 1	*Colour* 2	*Style* 3	*Technique* 4	*Phase* 5	*Shelter* 6
2	Alpana design	Orange	Out. Geo.	Trans.	I	B—5
3	Fragmented design	L. Red	,, ,,	,,	B	B—15
1	,,	D. Crimson	,, ,,	,,	A	B—20
1	Alpana	White	,, ,,	,,	G	C—6
2	,,	,,	,, ,,	Opaque	,,	C—13
2	(Each with 3 men in centre)	,,	,, ,,	,,	,,	,,
1	Alpana	,,	,, ,,	,,	,,	,,
1	,,	D. Red	Out. Abs.	Trans.	A	C—19
1	Fragmented	Choco.	Out. Geo.	Opaque	I	,,
1	,,	White	,, ,,	,,	E	,,
1	Enclosure	Scarlet	Out. Abs.	Trans.	I	C—21
1	Frag. (honey-comb)	White & Crimson	Deco. Geo.	Opaque	E	,,
3	Design	B. Umber	,, ,,	Trans.	B	,,

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1	2	3	4	5	6
1 Design	Yellow, Green & L. Red	Deco. Geo.	Trans.	H	C—30
1 ,,	L. Red	Out. Abs.	,,	,,	,,
1 ,,	,,	,, ,,	,,	,,	C—33
1 ,,	Purple	Deco. Geo.	,,	,,	,,
3 ,,	L. Red & White	,, ,,	,,	,,	,,
1 Alpana	L. Red	,, ,,	,,	I	C—34
3 Frag.	D. Crimson	Deco. Abs.	,,	B	C—39
1 Alpana	D. Orange	Out. Geo.	,,	I	C—45
1 Frag.	White	,, ,,	,,	C	C—50
5 Design	Crimson	Out. Abs.	,,	I	,,
2 Alpana	L. Red	Deco. Nat.	,,	,,	E—10
1 ,,	D. Crimson	Out. Geo.	,,	A	,,
1 ,,	D. Red	,, ,,	,,	,,	E—12
1 Design	Choco.	,, ,,	,,	E	,,
1 Alpana (with 3 men in centre)	L. Red	,, ,,	,,	H	F—13
1 Design	,,	,, ,,	,,	,,	,,
1 ,,	,,	,, ,,	,,	A	,,
1 Frag.	Crimson	,, ,,	,,	E	F—16
3 Design	L. Red	,, ,,	,,	I	,,
1 Polygonal enclosure	White	,, ,,	Opaque	G	F—21
1 Design	B. Umber	,, ,,	Trans.	A	F—24
1 ,,	L. Red	Out. Abs.	,,	,,	F—27/e
2 ,,	White	Out. Geo.	Opaque	I	F—31
1 ,,	,,	Sil. Abs.	,,	,,	,,
2 ,,	L. Red	Out. Geo.	Trans.	H	F—35
2 ,,	D. Orange	,, ,,	,,	I	F—36

7. Miscellaneous

This category comprises inscriptions found in the upper two phases of the sequence of rock paintings at Bhimbetka. There is no doubt that these inscriptions were not written by the Stone Age inhabitants of the caves. These literary remains are centred mainly on the Durga temple area of the Bhimbetka hill. Writing of inscriptions in caves and shelters is associated with hermits and monks living in isolation in early historic times. This is an existing practice in many hilly and forested areas inhabited by hermits. The Vindhyas have been traditionally regarded as sacred second only to the Himalayas and have been the abode of hermits. There are 56 inscriptions in white and different shades of red. Most (47) of the inscriptions are written in the Sankha (conch) script. Seven inscriptions are written in the post-Gupta script and two in Asokan Brahmi. Two inscriptions are engraved on the rock surface. Of the written inscriptions, 47 are in transparent colours, six in opaque and one in crayon. Their phase-wise and groupwise distribution is phase H—4, I—52, group A—2, B—1, C—2, D—1, E—4 and F—46.

Excluding one inscription in Asokan Brahmi which Wakankar has read as "Sihakasa lene", none has yet been deciphered.

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TABLE 54

Classification of Inscriptions

Figure	*Colour*	*Style*	*Technique*	*Phase*	*Shelter*
1 Ins.	L. Red	Sankha	Trans.	I	A—36
1	,,	,,	,,	,,	A—37
1	,,	,,	Crayon	,,	B—3
1	Orange	,,	Trans.	,,	C—7
1	L. Red	,,	,,	,,	C—50
1	,,	,,	,,	,,	D—6
1	,,	,,	,,	,,	E—18
3	Orange	Post-Gupta Brahmi	,,	,,	E—19/a
1	D. Crimson	,,	,,	,,	F—13
1	L. Red	Sankha	,,	,,	F—29/a
1	R. Sienna	,,	,,	,,	F—31
1	White	Post-Gupta Brahmi	Opaque	H	F—32
1	,,	Sankha	,,	I	,,
1	Crimson	,,	Trans.	,,	F—35
1	L. Red	Post-Gupta Brahmi	,,	H	,,
1	Ver.	,,	,,	,,	,,
1	L. Red	Sankha	,,	I	F—35/a
1	White	,,	Opaque	,,	,,
1	L. Red	,,	Trans.	,,	,,
1	Ver.	,,	,,	,,	F—35/b
1	L. Red	,,	,,	,,	,,
1	L. Red & White	,,	,,	,,	,,
1	L. Red	,,	,,	,,	,,
2	,,	,,	,,	,,	F—36
1	White	,,	Opaque	,,	,,
4	L. Red	,,	Trans.	,,	F—36/a
1	Y. Ochre	,,	,,	,,	,,
1	White	,,	Opaque	,,	,,
15	D. Red & White	,,	Trans.	,,	F—37
2 Frag.	L. Red	,,	,,	,,	F—38
1 Ins.	,,	,,	,,	,,	,,
1	Incised	Asokan Brahmi		H	F—39
1	White	,,	Opaque	,,	,,
1	Incised	,,			,,
1 Frag.	L. Red	Sankha	Trans.	I	,,

TABLE 55

Groupwise Distribution of Figures

Figure	*Group IIIA*	*Group IIIB*	*Group IIIC*	*Group IIID*	*Group IIIE*	*Group IIIF*	*Total*
1	2	3	4	5	6	7	8
Man	115	84	182	10	49	125	565
Woman	9	2	28		4	10	53

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1	2	3	4	5	6	7	8
Boy & Girl	4		7		4	11	26
Child			6				6
Anthro.	1	1	11		2		15
Lion			3				3
Tiger	1	1	7		2	4	15
Leopard	7	1	8		1	8	25
Cheetah			1				1
Rhino.						1	1
Buffalo	1	2	55	5	11	14	88
Ox	7	3	46		4	10	70
Cow	8	4	45		6	3	66
Gaur			21			1	22
Nilgai	2	2	14		2	6	26
Blackbuck	1						1
Goat	3	2	10		1	1	17
Sambar	13	8	6		1	1	29
S. Deer	2	8	25		3	5	43
Chital	1	3	83		10	16	113
Muntj.			3				3
Bear		1					1
Boar	1		19		1	2	23
Hyena			1				1
Wolf						1	1
Dog	9	4	21		1	6	41
Mon. and Lan.			28		6	7	41
Horse	31	76	309		30	115	561
Eleph.	6	1	35		6	13	61
Camel		1	1				2
Chinkara	5	1	13		2	8	29
Giraffe		1	2				3
Rabbit			1		1	9	11
Squirrel			2				2
Deer	8	5	43		2	12	70
Antelope		2	4			1	7
Un. Animal	44	10	164	1	26	24	269
Frag. Fig.	14	34	440	5	99	158	750
Birds	2	1	18		2	1	24
Fish						4	4
Frog			1				1
Crab			3				3
Scorpion			3				3
Insect			1				1
Lizard			1				1
Hunter	32	13	114	4	40	82	285
Horse rider	30	65	284	25	25	106	510
Soldier	30	36	171		70	70	377
Elephant rider	3	3	36			9	51
Attendant	6	1	37		3	2	49

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1	2	3	4	5	6	7	8
Riding on unident. ani.			3		1	1	5
Man with mace		2	3				5
Man with club	3						3
Man with axe	2	2					4
Man with load	5				7	1	13
Man with kanwar	2		1				3
Man in cave					2		2
Man busy	5		3		1	4	13
Man drinking						1	1
Copulation		2					2
Dancer	7	4	70		57	23	161
Drummer			13			1	14
Ritual performer	3		2				5
Bull rider			1			1	2
Mother goddess			2				2
Superman			8			4	12
Symbol						11	11
Trident	2				1		3
Wheel	1	1					2
Circle & semicir.	2	5	28			1	36
Dots in row	5	35	198		95	43	376
Colour patch		9	32		17	21	79
Uniden. object	3	12	18		7	37	77
Handprint	56		14		4	148	222
Fistprint			16				16
Fingertip		41	469				510
Fingerprint			77				77
Basket					1	1	2
Snare	1		8				9
Stick	2		3		4	2	11
Tree	1		5				6
Bush	22		2				24
Grass						1	1
Flower			14			5	19
Deco. design		6	32		5	17	60
Inscription	2	1	2	1	4	46	56
Total	520	496	3337	26	620	1215	6214

REPRESENTATION OF FIGURES

Representation of figures includes style, pose and posture, size, composition, action and movement and psychology.

Style

The main qualities of rock paintings which have attracted scholars, artists and art lovers are their spontaneous directness, simplicity and unbounded nature of executing figures. Scholars like Breuil (1952:37-42), Burkitt (1923:187), Kuhn (1958:55, 98), Pericot (1961:201-2), Gordon (1958:99-108), Pandey (1975:34) and Wakankar and Brooks (1976:96-103) have seen continuous development in styles of

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execution. But as Marshack (1975:84) has suggested, the meanders, thought to be the earliest stylistic representation of cave art (Breuil and Lantier, 1965:178), are also found in the drawings of the Bronze and Iron Ages.

Leroi-Gourhan (1968) has interpreted all the animal and human figures and abstract symbols on a well-determined scheme of four styles on the assumption that in the absence of stratigraphic evidence style alone can be the base of dating. But he cautions against overreliance on style by saying, ". . . if we attempted this, then any formless drawing, of any epoch, would be presumably Aurignacian" (Leroi-Gourhan, 1968:44). Styles were never restricted to a particular period although in painting, sculpture and architecture of the historic period we find certain styles more frequent in a particular period.

A sequence of styles identical with that which appeared in the last two centuries in the world of art has been traced to the Upper Palaeolithic, and sometimes the modern nomenclature of Impressionism (Kuhn, 1958:38), Expressionism (*ibid*:159-60, Bandi, 1961:80), Cubism (Kuhn, 1958:159), Mannerism (Graziosi, 1960:138) and Symbolism (Read, 1935:70) has been applied to the figures of the Upper Palaeolithic period.

Trends of styles in modern art are a byproduct of industrialisation, world wars, political hypocrisy and social unequality which has made artists, poets, writers and other intellectuals rebellious, non-religious, atheist, egoist, unattached to any culture and nationality, disinclined to follow accepted principles and canons of art, universal in nature and self-centred in ideals. These conditions have given birth to innumerable styles in the field of pictorial art. Since the economic, social and political conditions of today are vastly different from those of Palaeolithic and Mesolithic society, it is misleading, to say the least, to apply the nomenclature of today's artistic styles to prehistoric art.

We have noticed at Bhimbetka several ways of executing figures of a single period and even in a single composition as in shelters B—11, C—19, C—21 and C—38. And in every following composition each new figure varies from the others. Thus if all details of outline, colour filling, decoration and unpainted inner spaces on animal bodies were to be taken into account, the number of styles to emerge would be virtually limitless and therefore of no analytical value. Twelve styles are, however, determined on the fundamental idea of three approaches:[1] representational or natural approach, geometric approach and abstract (simplified, conventional or schematic) approach. Each approach is divided into four sub-groups on the basis of extent of colour filling. Thus 12 styles emerge (Fig 59):

A. (1) Silhouetted natural style.
   (2) Decorative natural style.
   (3) Partially filled natural style.
   (4) Outlined natural style.
B. (5) Silhouetted geometric style.
   (6) Decorative geometric style.
   (7) Partially filled geometric style.
   (8) Outlined geometric style.
C. (9) Silhouetted abstract style.
   (10) Decorative abstract style.
   (11) Partially filled abstract style.
   (12) Outlined abstract style.

Since there are no three-dimensional or realistic[2] figures in the rock paintings of Bhimbetka, the present system of stylisation is convenient for describing this art. As Table 56 below shows, at Bhimbetka figures of representational (2116 figures, 34.03%) and abstract (2392 figures, 38.49%) approaches are more common than those of geometric approach (1558 figures, 25.07%). Out of 6066 images (excluding 56 inscriptions and 92 indeterminate figures) 3487 figures (56.09%) are silhouetted or shadowgraphic, 1684 (27.10%) are outlined drawings and the remaining 895 (14.40%) are semisilhouetted and partially decorated.

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TABLE 56

Classification of Figures on the Basis of Style

Styles		*Figures*				
		Man	*Woman*	*Boy & Girl*	*Infant*	*Anthropo.*
NATURAL	Sil. Nat.	115	16	7	3	1
	Deco. Nat.	2				
	Part. Nat.	8	1	3	2	
	Out. Nat.	5	3		1	1
GEOMETRIC	Sil. Geo.	18				
	Deco. Geo.	3	1			
	Part. Geo.	7				
	Out. Geo.	22	2	1		8
ABSTRACT	Sil. Abs.	91	13	6		1
	Deco. Abs.	2	3			1
	Part. Abs.	5	5	1		1
	Out. Abs.	287	9	8		2
	Total	565	53	26	6	15

		Lion	*Tiger*	*Leo.*	*Cheetah*	*Rhino.*
NATURAL	Sil. Nat.	2	4	10	1	
	Deco. Nat.		1	8		1
	Part. Nat.		1			
	Out. Nat.		1			
GEOMETRIC	Sil. Geo.					
	Deco. Geo.					
	Part. Geo.		1			
	Out. Geo.					
ABSTRACT	Sil. Abs.		2	1		
	Deco. Abs.			5		
	Part. Abs.		2	1		
	Out. Abs.	1	3			
	Total	3	15	25	1	1

		W. Buff.	*Ox*	*Cow*	*Gaur*	*Nilgai*	*Goat*
NATURAL	Sil. Nat.	9	25	29	16	12	4
	Deco. Nat.	25	11	11	5	3	2
	Part. Nat.	23	4	17	1	3	5
	Out. Nat.	5	1	5		3	
GEOMETRIC	Sil. Geo.						
	Deco. Geo.						
	Part. Geo.		1				
	Out. Geo.						
ABSTRACT	Sil. Abs.		7	1		1	1
	Deco. Abs.	23	11	1		4	1
	Part. Abs.	2	2				1
	Out. Abs.	1	8	2			3
	Total	88	70	66	22	26	17

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Styles		*Figures*				
		Blackbuck	*Sambar*	*S. Deer*	*Chital*	*Muntj.*
NATURAL	Sil. Nat.		5	16	23	1
	Deco. Nat.		3	10	44	1
	Part. Nat.	1	9	13	33	1
	Out. Nat.		6	2	9	
GEOMETRIC	Sil. Geo.					
	Deco. Geo.		2			
	Part. Geo.					
	Out. Geo.					
ABSTRACT	Sil. Abs.					
	Deco. Abs.		1		3	
	Part. Abs.					
	Out. Abs.		3	2	1	
	Total	1	29	43	113	3

		Chinkara	*Boar*	*Hyena*	*Wolf*	*Dog*	*Bear*
NATURAL	Sil. Nat.	5	7			18	
	Deco. Nat.	5	8		1	1	1
	Part. Nat.	5	5			4	
	Out. Nat.	2	1			1	
ABSTRACT	Sil. Abs.	3				6	
	Deco. Abs.	3	1	1		1	
	Part. Abs.		1			1	
	Out. Abs.	6				9	
	Total	29	23	1	1	41	1

		Monkey & Langur	*Horse*	*Elep.*	*Camel*	*Giraffe*
NATURAL	Sil. Nat.	12	128	41	1	
	Deco. Nat.		4	2		
	Part. Nat.		7	2		
	Out. Nat.	5	5	2	1	
GEOMETRIC	Sil. Geo.		11			
	Deco. Geo.		3	1		
	Part. Geo.		11	1		
	Out. Geo.		42	1		
ABSTRACT	Sil. Abs.	10	250	9		
	Deco. Abs.		3			
	Part. Abs.	5	36	1		2
	Out. Abs.	9	61	1		1
	Total	41	561	61	2	3

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Styles		*Figures*				
		Rabbit	*Squirrel*	*Deer*	*Antelope*	*Bird*
NATURAL	Sil. Nat.	3		7	1	5
	Deco. Nat.					3
	Part. Nat.	7		22		2
	Out. Nat.	1		17	5	2
GEOMETRIC	Sil. Geo.					
	Deco. Geo.			5		
	Part. Geo.					
	Out. Geo.			1		1
ABSTRACT	Sil. Abs.			8	1	1
	Deco. Abs.					1
	Part. Abs.			1		1
	Out. Abs.		2	9		8
	Total	11	2	70	7	24

		Fish	*Frog*	*Crab*	*Scorp.*	*Lizard*	*Ins.*
NATURAL	Sil. Nat.		1	3		1	1
	Deco. Nat.	2					
	Part. Nat.						
	Out. Nat.	2			3		
	Total	4	1	3	3	1	1

		Un. Ani.	*Frag. Fig.*	*Hunter*	*Horse rider*
NATURAL	Sil. Nat.	94	132	72	121
	Deco. Nat.	21	10		1
	Part. Nat.	24	35	5	3
	Out. Nat.	25	35	14	3
GEOMETRIC	Sil. Geo.		20	2	10
	Deco. Geo.				3
	Part. Geo.	2		17	11
	Out. Geo.	3	36	20	42
ABSTRACT	Sil. Abs.	22	106	28	234
	Deco. Abs.	7	10	4	3
	Part. Abs.	4	5	98	31
	Out. Abs.	67	269	25	48
	Indeterminate		92		
	Total	269	750	285	510

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Styles		*Figures*			
		Sol.	*Ele. rider*	*Atten.*	*Riding on unidenti. animal*
NATURAL	Sil. Nat.	93	31	6	1
	Deco. Nat.				
	Part. Nat.				
	Out. Nat.	15	3	2	
GEOMETRIC	Sil. Geo.	69		4	
	Deco. Geo.		2		
	Part. Geo.	25	1	1	
	Out. Geo.	30	1	7	
ABSTRACT	Sil. Abs.	108	12	26	4
	Deco. Abs.				
	Part. Abs.	1			
	Out. Abs.	36	1	3	
	Total	377	51	49	5

		Man with mace	*Man with axe*	*Man with club*	*Man with luggage*
NATURAL	Sil. Nat.	2	4	1	4
	Deco. Nat.				
	Part. Nat.				
	Out. Nat.				
ABSTRACT	Sil. Abs.				6
	Part. Abs.	2			
	Deco. Abs.				
	Out. Abs.	1		2	3
	Total	5	4	3	13

		Man with kanwar	*Man busy in acti.*	*Man in cave*	*Man drink.*	*Copulating*
NATURAL	Sil. Nat.	2	7			
	Deco. Nat.	1				
	Part. Nat.					
	Out. Nat.		3			
ABSTRACT	Sil. Abs.		2			2
	Deco. Abs.					
	Part. Abs.		1			
	Out. Abs.			2	1	
	Total	3	13	2	1	2

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Styles		*Dancer*	*Drummer*	*Figures Ritual perfor.*	*Super-man*	*Mother goddess*
NATURAL	Sil. Nat.	14	5	2	4	
	Deco. Nat.					
	Part. Nat.					
	Out. Nat.			1	1	
GEOMETRIC	Sil. Geo.	7			1	
	Deco. Geo.					1
	Part. Geo.		1			1
	Out. Geo.	1	1			
ABSTRACT	Sil. Abs.	124	7		6	
	Deco. Abs.					
	Part. Abs.	1				
	Out. Abs.	14		2		
	Total	161	14	5	12	2

		Bull rider	*Trident*	*Wheel*	*Symbol*	*Decorative design*
NATURAL	Sil. Nat.					
	Deco. Nat.					2
	Part. Nat.					
	Out. Nat.		3	2		
GEOMETRIC	Sil. Geo.					
	Deco. Geo.					10
	Part. Geo.					
	Out. Geo.					34
ABSTRACT	Sil. Abs.					1
	Deco. Abs.					3
	Part. Abs.	2				
	Out. Abs.				11	10
	Total	2	3	2	11	60

		Unintell. thing	*Circle & semicircle*	*Dots in row*	*Colour patch*
NATURAL	Sil. Nat.	2			2
	Deco. Nat.	1			
	Part. Nat.				
	Out. Nat.				
GEOMETRIC	Sil. Geo.	18		143	72
	Deco. Geo.	5		15	
	Part. Geo.	1		4	
	Out. Geo.	10	36	214	
ABSTRACT	Sil. Abs.	12			5
	Deco. Abs.	6			
	Part. Abs.	1			
	Out. Abs.	21			
	Total	77	36	376	79

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Styles		*Figures*			
		Handprint	*Fistprint*	*Fingerprint*	*Fingertip dot*
NATURAL	Sil. Nat.	221	16	77	
	Deco. Nat.				
	Part. Nat.				
	Out. Nat.	1			
GEOMETRIC	Sil. Geo.				510
	Deco. Geo.				
	Part. Geo.				
	Out. Geo.				
	Total	222	16	77	510

		Tree	*Bush*	*Grass*	*Flower*	*Basket*
NATURAL	Sil. Nat.	2		1	3	
	Deco. Nat.				7	
	Part. Nat.				1	
	Out. Nat.				6	2
GEOMETRIC	Sil. Geo.		22			
	Deco. Geo.					
	Part. Geo.					
	Out. Geo.					
ABSTRACT	Sil. Abs.	1			1	
	Deco. Abs.	1	1			
	Part. Abs.	1				
	Out. Abs.	1	1		1	
	Total	6	24	1	19	2

		Snare	*Stick*	*Inscription*
NATURAL	Sil. Nat.		8	47 Sankha script
	Deco. Nat.			7 Post-Gupta
	Part. Nat.			2 Asokan Brahmi
	Out. Nat.	7		
GEOMETRIC	Sil. Geo.			
	Deco. Geo.			
	Part. Geo.			
	Out. Geo.		2	
ABSTRACT	Sil. Abs.		1	
	Deco. Abs.			
	Part. Abs.			
	Out. Abs.	2		
	Total	9	11	56

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Figures shown in the table can be summarised as:

Styles	(1) Sil. Nat.	1460	23.49%		(9) Sil. Abs.	1120	18.02%
	(2) Deco. Nat.	197	3.16%		(10) Deco. Abs.	100	1.60%
	(3) Part. Nat.	247	3.97%		(11) Part. Abs.	215	3.46%
	(4) Out. Nat.	212	3.41%		(12) Out. Abs.	957	15.41%
NATURAL	Total	2116	34.03%	ABSTRACT	Total	2392	38.49%
	(5) Sil. Geo.	907	14.59%	Approaches	A. Natural	2116	34.03%
	(6) Deco. Geo.	51	.83%		B. Geometric	1558	25.07%
	(7) Part. Geo.	85	1.36%		C. Abstract	2392	38.49%
	(8) Out. Geo.	515	8.29%		D. Indeterminate	92	1.51%
					Inscription	56	.90%
GEOMETRIC	Total	1558	25.07%		Total	6214	100%

Pose and Posture

As a general rule all the animal figures found in rock paintings are in side poses (in profile), with the exception of horns which are shown either in three-fourths profile or in front view. Clear depiction of all four legs of an animal also changes the lower extremities into a slightly three-fourths profile. Horns of considerable size in some figures of wild buffaloes are painted vertically and slanted (Figs 25, 51). Running animals are occasionally shown looking backward (Figs 12, 49) or downward as if trying to escape from a blow with a missile (Figs 12, 70). Excluding the camel-like animal, a late creation, found in shelter C—38, not a single animal figure is recorded sitting. In the older phases animals are shown excited and running to left or right. Horses and elephants are in profile whereas men seated on horses or elephants are surprisingly in frontal poses with their lower extremities in three-fourths profile. In one of the two facing shelters (C—38) a horseman faces a soldier. Rider and soldier are shown with their faces in natural profiles.

The distorted posture or twisted perspective[3] is also applied to the figures of pedestrian soldiers. Without exception all the human figures drawn in geometric styles are either in front or back poses though their feet are sometimes shown in profiles (C—38, C—43, C—50 and C—54). Men with stick-shaped bodies are generally shown in side view or three-fourths profile.

Naturalistic human figures are found in front or three-fourths profile. Women with spiderlike bodies are depicted in front poses (Fig 23). Pregnant women are all in three-fourths profile (Fig 37). Dancing figures are found in nearly front poses. Apart from their natural running postures, hunters are kneeling (B—15), sitting (Figs 17, 26 and 44) or in recumbent postures (B—15, C—48). One hunter is tossed in the air by a rhinoceros (Fig 43). Another, frightened by a charging ox, is shown with his head turned backward (Fig 19).

Copulating figures are shown in front poses. Two hunters in shelters B—11 (hunter frightened by charging ox) and C—39 are shown in back poses. A seated man drinking from a spouted pot supports his back on his left arm (Fig 64). One of the two hunters in shelter E—15 is in a partially recumbent position (Fig 63). The best example of a profile pose is of a woman in shelter F—35 (Fig 4). The yaksha figure is shown in front pose and in Sambhanga posture (Fig 71).

Size of Figures

Judging from the vast space available on the walls and ceilings of the rock shelters, figures drawn on them can be described as micrographic. The largest drawing in Indian rock painting is probably that of a wild buffalo in a shelter (SD 6) at Jaora in Madhya Pradesh. It measures 3.6 metres in

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length and 1.95 metres in height. The buffalo drawing in shelter No 10 at Adamgarh measures three metres in length and 1.8 metres in height (Gupta, 1967:157-58, Pl V). There are several animal drawings life size or near life size at Bhimbetka.

On the ceiling of shelter C—6 there is a faded impression of an animal nearly five metres in length and two metres in breadth. Only the thick bluish-grey lines forming neck, right foreleg, trunk and inner decoration of the trunk are visible. The decorative design is bichromed by white. Another large drawing is a vaguely visible figure of a panther (2.5 metres long and one metre wide) executed in light red on the vertical face of the wall near the entrance of shelter F—24. The third large figure is that of a buffalo (1.8 metres long and 1.05 metres wide) executed in dark crimson on the north-facing wall in shelter C—21.

The next figure is also of a wild buffalo (1.27 metres long and 0.62 metre wide) drawn in dark crimson and white lines on the west-facing surface of rock in shelter E—9 (Fig 51). The drawing of a mythical boar in shelter C—19 is also of considerable size (1.26 metres long and 0.87 metre wide). It is very impressive because of its high location under the projecting hood of the rock (Fig 52). The drawing of a panther in shelter A—17 (Fig 16) exceeds 1.6 metres in length, including long tail. The faded drawing of a cow, partially visible on the vertical face of the rock in shelter E—12 (Fig 34), is 1.07 metres long and 0.67 metre wide.

The fragmented figure of an ox in the same shelter is also large. Apart from these large drawings of the prehistoric period there are two drawings of considerable size of the historic period. One of them is a bridge-shaped polygonal enclosure, identified as a stylised tiger (2.5 metres long and 1.3 metres wide) and another is a yaksha figure (2.1 metres tall) (Fig 71), both in shelter F—35. Horses executed in white colour on the ceiling of shelter C—54 are also of extraordinary size, the largest being 1.2 metres long.

Nine drawings of animals are medium sizcd. These are: wild buffalo (77 centimetres) in shelter A—21 (Fig 10); wild buffalo (71 centimetres) in shelter E—9; elephant (71 centimetres) in shelter E—9 (Fig 53); wild ox (66 centimetres) in shelter E—9 (Fig 33); sambar (65 centimetres) in shelter B—20 (Fig 21); running buffalo (62 centimetres) in shelter E—9 (Fig 61); mythical boar (47 centimetres) in shelter C—9 (Fig 11); wild buffalo (42 centimetres) in shelter F—35; and old buffalo (39 centimetres) in shelter C—21 (Fig 13).

The remaining drawings at Bhimbetka are smaller. Some very small figures five to seven centimetres long are in shelters A—15, A—21 (Fig 10), B—11 (Fig 19), B—20, C—21 (Fig 13), C—38 (Fig 28), C—50, D—1, E—14 (Fig 35), E—15, F—14 and F—24. Most of the small figures belong to phase B.

Composition

In rock paintings, each figure is usually almost complete in itself. But there are also groups of figures which from their arrangement may be said to have been intended to depict scenes. In such scenes figures were painted one after another at one time and by a single artist. It is not however always possible to decide whether the figures which appear to be related are really so. The rock wall, which looks a big canvas at present, was used for several thousand years by artists of different periods. And the later artists never tried to erase the older paintings. Thus a search for composition of figures in such canvases is not always easy. Nevertheless, adoption of a new style, use of different colours and superimposition of figures help in distinguishing several phases of artistic activity and in demarcating groups of figures as individual compositions.

Our idea of the composition of figures in a picture drawn on a four-cornered, restricted space of a sheet of drawing paper or canvas is fundamentally different from that of the prehistoric or primitive artist. The rock artist, like the Australian young tribal artist who draws figures on the unbounded sheet of sand, was to some extent free to add new figures one after another on a vast sheet of rock. He was not compelled to restrict his figures within vertical and horizontal straight margins. He was also not always able to see the space on an uneven rock face in its entirety.

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In general, the rock artist has wisely used the irregularities of rocks[4] to minimise his labour and create impressive effects. In executing single figures he was free to draw them to desired size and direction. Free from foreground and background restraints, not governed by the laws of perspective and horizontal, eye level and ground lines, not bound by the grammar of light and shade and unaware of any kind of ism, the rock artist drew figures of his free will.

Although he lacked the mathematics of drawing his aesthetic sense of rhythm and balance is displayed even in single figures. His developed sense of portraying individual animal species and of male, female and juvenile features, his sound knowledge of animal anatomy, his ability to depict expressions and his delight in, and command of *varnikabhanga* (charm of brush strokes) are all well attested in the masterpiece drawings found in several shelters. The simplified figure of a chinkara (Fig 1) painted in shelter B—15 is outstanding. Forceful outlines of unequal thickness, unpainted space inside trunk, neck and head, extended tapering legs and the balanced form of the animal all make the drawing a creation of matchless beauty.

The drawing of a bull (Fig 62) in shelter F—24 displays in its solidity a sculptural quality. The giant buffalo and the running buffalo, both in shelter E—9, are the best examples of the filling of the inner space in the animal body. An elephant, drawn between two buffaloes, is also a well-balanced figure. Its protruding heavy tusks are balanced by the extended tail, and the monotony of flat colour filling in the body is broken by a large bichrome triangle (Fig 53).

Among human figures, the bottleshaped figure of a pregnant woman in shelter E—15 is most arresting (Fig 37). The figure of a man drinking something from a spouted pot is equally artistic (Fig 64). Groups of figures, identifiable as scenes of daily life and culture, are drawn in several compositions. The common shape among compositions is rectangular. Two marching bands of hunters in shelter C—21 (20 and 11 men respectively) and a group of ten running men in shelter F—14 are drawn in rectangular compositions (Figs 68, 69 and 54).

Five bewildered animals, along with several unintelligible figures and hunters painted in shelter B—15, and hunters drawn in a tray-shaped depression in shelter F—35/b are good examples of elliptical composition (Fig 42). Groups of eight and six hunters noticed in shelters A—22 and F—35/b are drawn in hexagonal and pentagonal compositions (Figs 17 and 44). The unusual scene of a prehistoric family in shelter C—9 is rendered in a kite-shaped conical composition (Fig 22). Four langurs leaping around a tree in shelter C—51, six naked hunters chasing two deer in shelter F—35, and falling deer in shelter C—21 (Figs 41, 48) are drawn in semicircular compositions. Two archers, one hunter running after a buffalo and another empty-handed and chased by a boar, are executed in a triangular composition (Fig 24). The flight of wild buffaloes shown in shelter C—21 is composed in a triangle (Fig 49). A chital pursued by hunters in shelter C—38 is composed in helicoidal form (Fig 12).

Wakankar (1973a:466-69) has listed four types of composition in Indian rock paintings. These are individual animal figures, long panels, panels covering the entire wall surface, and small groups of animals and human figures.

The use of space on the rock wall by an ancient artist is puzzling. The artist generally painted repeatedly only on a particular part of the rock, leaving large areas blank. Nor did he paint all the shelters with ample wall space, good protection from natural agencies and easy accessibility. The reverse is sometimes true.

Psychology

The artists of these rock paintings were essentially hunters. Most of the animals depicted in them are game, followed and aimed at by hunters. Nevertheless, the presence of a good number of feline animals (44 figures), bears, wolves and hyenas, groups of animals in their natural moods, undisturbed by man (the animal group in shelters C—19 and C—21, Fig 13) and figures of dancers and other daily activities all show that hunting was not always the thought uppermost in the artists' minds.

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What looks to us today as a hunting scene might well have been one of daily life to the artist. Love for animals and birds was certainly in his mind. Perhaps this love was due to the beauty, size, grace and other qualities of animals. Animals are shown pregnant (shelters A—19, C—38, Figs 10, 13), with their young (bear in shelter C—21, chital in A—17, C—38 (Fig 12) and C—50, mare with colt in F—35/b, panther with cubs in F—24, tiger with cubs in F—21, stag and chital doe running after their fawn in shelter C—6), hopping (rabbits in F—21, F—31), leaping (monkeys and langurs in C—19, C—21, C—48 and E—9) and grazing (buffaloes in C—19, C—21).

These scenes reveal sympathy rather than a predacious psychology on the part of the artist towards animals. The boar is in a few instances identified as a mythical animal. Women look more rhythmic shown with stick-shaped bodies and bulky where their depiction is in natural and abstract styles. In seven instances women are shown pregnant. Images of mother goddesses are also recorded. One of two spidershaped figures identified as mother goddesses is shown with a newly born infant (Fig 23). In all there are 32 drawings of boys, girls and infants. Scarcity of erotic scenes indicates artistic indifference to sex.

Absence of udders in milk-giving animals, especially cows, first observed by Gupta (1967:164) in the paintings of Pachmarhi, Mirzapur and the Chambal Valley, suggests that most artists did not share a pastoral background. Compositions of unrelated things, as we see in a painting in rock shelter C—43, perhaps relate to an omen. Here the artist has shown panther, hen, chicks, scorpion and flower along with a band of marching cavaliers and other human figures.

Action and Movement

Not a single human figure in the rock paintings is shown motionless, stiff or actionless like a portrait. In the earlier phase (especially phase B) hunters are shown chasing and rounding up game. The depiction of action and movement makes the stick-shaped human figure come alive. The rhinoceros hunters in shelter F—35/b (Fig 43), buffalo hunters in shelter E—3 (Fig 32), ten running masked men on the vertical wall in shelter F—14 (Fig 35) and figures of boys in shelter A—15 and shelter F—2 (Fig 39) are some of the best examples of action and movement in the rock paintings at Bhimbetka.

Animal figures which look motionless such as the giant buffalo and elephant in shelter E—9 (Figs 51, 53), panther in shelter A—17 (Fig 16), old buffalo in shelter C—21 (Fig 13) and deer in shelter C—38 (Fig 27) are very few. Such apparent motionless figures are in fact not shown completely stiff and dead. For example, the giant buffalo (Fig 51) is painted with mouth open and forelegs slightly lifted, the trunk and tail of the elephant (Fig 53) are raised and the tail of the panther (Fig 16) is curled. In the stiff figure of the old buffalo (Fig 13) an idea of movement is given by hoofprints. The best example of movement in animal figures is shown on the vertical face of the ceiling in shelter F—35/b (Fig 70).

Even today, no artist can draw better figures of running animals on such a coarse surface using the primitive equipment available to Stone Age artists. The painted wall in the Zoo Rock in shelter C—50 (Fig 50) illuminates like a movie screen, showing a flight of frightened animals. We see the same scene of animal flight in a limited area in shelter C—48 (Fig 30). Herds of wild buffalo (Fig 49) and deer painted on the south-facing shelter in C—21 are no less impressive. Chital seen in shelter C—38 (Fig 12) all look alive. The buffalo chased by 11 hunters in shelter A—19 (Fig 10), the charging ox in shelter B—11 and the figures of monkeys and langurs are all good examples of animal figures full of movement.

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REFERENCES

1. Nandalal Bose (1956:17) has classified pictures in three groups, naturalistic or imitative, suggestive and rhythmic. "The world of art", says Charles Holmes (1970:5-6), "may . . . be divided into three parts, representative art, decorative art and constructive art." Of decorative art he further says: "It originates in man's natural pleasure in rhythmic movement, the pleasure which finds expression in dancing and music . . . Constructive art is concerned with the invention of things that are of service to man, as well as things of beauty."
2. Palaeolithic polychrome figures, rich in chiaroscuro, are also called representational rather than realistic (Graziosi, 1960:27). In his book *A Grammar of the Arts* Charles Holmes (1970:13) has described realism and naturalism as follows: "Realism may be described as aiming at resemblance in all respects so far as the artist's materials permit . . . . . Naturalism, aiming only at a partial resemblance, at a suggestive and lively symbol of nature, is not always so easily comprehended by the untrained eye, for a little practice may be needed to understand the symbol which the artist is using."
3. The phrase twisted perspective was used by Breuil (Breuil and Lantier, 1965:179) for the figures of animals found in profile with a slight three-quarter view of head in the cave art of southwestern Europe. This has been discussed by Leroi-Gourhan (1968:108-9).
4. See "The Utilisation of Natural Accidents", Graziosi, 1960:24-26.

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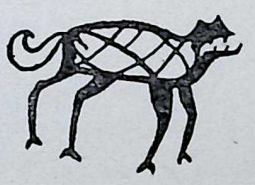
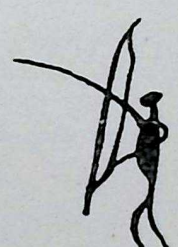
देशे देशे महाराज कार्यास्ते स्तम्भनायुताः ।
लोहानां पत्र विन्यासं भवेद्वापि रसक्रिया ।।
संकटं लोहविन्यस्तभ्रकं द्रावणं भवेत् ।
एवं भवति लोहानां लेखने कर्म योग्यता ।।

—विष्णुधर्मोत्तरपुराणम् ४०, २७-२८

"Oh king! everywhere one should use colours mixed with glue. The colours from iron (iron oxide) can be obtained by the chemical reactions. These are the stable and useful colours, whereas the colours from manganese are not so helpful."

—Vishṇudharmottarapurāṇam 40, 27-28
(c 700 AD)





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TECHNIQUES AND MOTIVATION OF ROCK PAINTINGS

Painting Techniques

Four techniques have been used in the creation of Indian rock paintings. These are wet transparent colour (water colour painting), wet opaque colour (oil or tempera), crayon (dry colour painting) and stencil (spray colour). Drawings by means other than colour are also recorded on rock surfaces. These include engravings, carvings and bruisings. The transparent and opaque colour techniques are more common in rock paintings than the stencil technique, which is generally restricted to the execution of negative handprints. The only example of a stencil drawing is mentioned by Gordon (n.d.:12) from Kabra Pahar in the Raigarh area of Madhya Pradesh.

Except for the stencil technique the other techniques have been commonly used in the execution of figures at Bhimbetka. No chiselled drawing has been found at this site. In the transparent colour technique colours are greatly diluted in water. In the older phases, all colours except emerald green and white were applied as transparent. In the paintings of the historic period (phases G-I) dark crimson and dark red are also found as non-transparent colours. Out of 6214 figures at Bhimbetka, 3319 (53.41%) are executed in transparent colours, 2803 (45.11%) opaque and 57 (0.92%) crayon. Thirtyfive (0.52%) drawings were too badly fragmented to ascertain the technique used in them. Two (0.04%) inscriptions are incised on rock surface.

TABLE 57

Classification of Figures on the basis of Techniques

Figure	*Transparent*	*Opaque*	*Crayon*	*Total*
1	2	3	4	5
Man	366	197	2	565
Woman	44	9		53
Boy & Girl	21	5		26
Child	5	1		6
Anthropomorphic	11	4		15
Lion	3			3
Tiger	9	5	1	15
Leopard	20	5		25
Cheetah	1			1
Rhinoceros	1			1
W. Buffalo	60	28		88
Ox	31	39		70
Cow	26	40		66
Gaur	2	20		22
Nilgai	15	11		26
Blackbuck	1			1
Goat	11	6		17

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1	2	3	4	5
Sambar	29			29
Swamp deer	23	20		43
Chital	88	25		113
Muntjac	2	1		3
Bear	1			1
Boar	15	8		23
Hyena	1			1
Wolf	1			1
Dog	27	13	1	41
Monkey & Langur	7	34		41
Horse	117	435	9	561
Elephant	15	46		61
Camel		2		2
Chinkara	24	5		29
Giraffe	2	1		3
Rabbit	10	1		11
Squirrel	2			2
Deer	55	15		70
Antelope	3	2	2	7
Unidentifiable animal	101	165	3	269
Fragmented figure	423	292	2	33 750
Bird	14	10		24
Fish	1	3		4
Frog		1		1
Crab	3			3
Scorpion	1	2		3
Insect	1			1
Lizard	1			1
Hunter	222	62	1	285
Horseman	99	402	9	510
Elephant rider	6	45		51
Soldier	75	279	23	377
Attendant	19	28	2	49
Riding unidentifiable animal	1	4		4
Man with mace	5			5
Man with axe	2	2		4
Man with club	3			3
Man with kanwar	3			3
Man withlu ggage	13			13
Man in cave	2			2
Man busy	13			13
Man drinking	1			1
Copulation		2		2
Dancer	30	131		161
Drummer	3	11		14
Ritual performer	5			5
Bull rider	2			2
Mother goddess	2			2

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1	2	3	4		5
Superman	10	2			12
Symbol	10		1		11
Trident		3			3
Wheel	2				2
Unidentifiable object	57	20			77
Circle & semicircle	10	26			36
Dots in line	298	78			376
Colour patch	43	36			79
Handprint	155	67			222
Fistprint	16				16
Fingerprint		77			77
Fingertip dot	510				510
Basket	2				2
Snare	7	2			9
Stick/pole	9	2			11
Tree	2	4			6
Bush	2	22			24
Grass	1				1
Flower	8	11			19
Decoration	48	12			60
Inscription	47	6	1	2	56
Total	3319	2803	57	35	6214

Painting Material

The colours used by prehistoric rock painters were derived from minerals. The most common colour was hematite red. Its use was known as early as the Acheulian period in Africa (Leakey, 1958:1100), Europe (White, 1973:63) and India (Paddayya, 1976). It was also used by Mousterian man in Europe. In the Upper Palaeolithic period hematite was lavishly used in Europe and "was transported by the hundreds of pounds" (Leroi-Gourhan, 1968:40). The floors of several caves are impregnated with it to a depth of 20 centimetres (*ibid*). In Western Australia the ochre mine of Wilgie Mia has been extensively quarried by Aborigines for a very long period (Mulvaney, 1975:260).

In India hematite is recorded at nearly every prehistoric site from Mesolithic onwards. A Carlleyle (Smith, 1906:187) had collected red ochre from the floors of painted rock shelters in the Mirzapur region as early as the 1860s. From the same region GR Sharma (1964:78) has reported the use of hematite in Mesolithic burial rites. HD Sankalia (1974:252) has recorded soft hematite with smooth rubbed surfaces from the Mesolithic site of Langhnaj in Gujarat.

VN Misra (1973b:4) has mentioned *geru* (hematite colour) from phase I of the Mesolithic site of Bagor in Rajasthan. Wakankar (1975:18) has found a heap of hematite pieces, a stone palette and a painted stone in his excavation in the Chambal Valley. He has also reported finding other colours—manganese, yellow ochre and terra vert—from his excavation of shelter IIIA—28 at Bhimbetka. The excavation of shelter IIIF—23 on the main Bhimbetka hill has yielded many pieces of colour intentionally rubbed on several facets. The following table shows the colour findings in shelter IIIF—23 with their location and depth.

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TABLE 58

Colour Findings in Shelter IIIF—23

S.N.	*Trench*	*Depth in cm*	*Period*	*Colour*
1	G—4	11-15	Mesolithic	L. Red
2	,,	21-25	,,	,,
3	G—1	41-45	,,	B. Umber
4	H—2	11-15	,,	R. Sienna
5	,,	21-25	,,	L. Red
6	H—3	26-30	,,	,,
7	H—4	,,	,,	,,
8	I—3	51-55	,,	,,
9	J—1	56-60	,,	R. Umber
10	J—3	0-10	,,	L. Red
11	J—5	31-40	,,	,,
12	J—7	11-20	,,	Scarlet
13	,,	21-30	,,	B. Umber
14	,,	31-40	,,	L. Red
15	,,	71-75	,,	Sepia
16	J—8	11-20	,,	L. Red
17	,,	31-35	,,	,,
18	,,	66-70	,,	Grey
19	J—9	61-65	,,	Orange
20	,,	81-85	,,	,,
21	K—6	0-20	,,	B. Umber
22	K—8	56-60	,,	,,
23	L—5	11-20	,,	Crimson
24	L—6	0-5	,,	L. Red
25	,,	,,	,,	Scarlet
26	,,	6-10	,,	L. Red
27	L—7	21-25	,,	Scarlet
28	,,	,,	,,	Crimson
29	,,	26-30	,,	L. Red
30	,,	,,	,,	Scarlet
31	L—8	31-35	,,	B. Umber
32	L—9	86-90	,,	Scarlet

Besides these finds in excavations I have collected coloured fragments from the floor of many shelters at Bhimbetka. One of these was a smooth and slender white limestone stick (9.5×2.5×2 centimetres) with several ground facets. It was found along with a ringstone (15×13×5 centimetres) deep inside shelter IIIE—14. The fragments were examined and tested and produced good colour tones on paper. The white used in rock paintings in South Africa has been assumed to be derived from china clay, bird droppings or latex from euphorbias (Goodwin, 1953:22), while the white used in the Ice Age drawings of Europe is identified by Breuil (Breuil and Lantier, 1965:176) as pipeclay or slaked lime.

Twentyone colours have so far been counted in the rock paintings of Bhimbetka. These are white, ashy white (grey), creamy white, yellow, yellow ochre, raw sienna, raw umber, orange, dark orange, vermilion, scarlet, light red, dark red, burnt sienna, burnt umber, crimson, dark crimson, purple,

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sepia (chocolate), emerald green and black. The main colour used for rock drawings is white with its yellowish and bluish tints. Nearly half the figures (2926, 47.08%) are in this colour. The next commonest colour is light red (pure hematite tone), accounting for 1623 figures (26.12%).

Other common tones of red are dark red (359, 5.77%), burnt umber (135, 2.17%), burnt sienna (123, 1.97%), vermilion (105, 1.68%) and scarlet (73, 1.17%). A dark red (crimson) resembling the colour of blood is also frequently used (379, 6.09%). Sepia (138, 2.2%) and purple (27, 0.43%) are other colours of the warm colour group (red group). Ninetyfive figures (1.52%) are drawn in orange. Among yellows chrome yellow (34, 0.54%), yellow ochre (1, 0.01%) and raw sienna (34, 0.54%) are used in the rock paintings. A very pleasing colour, a bluish green (emerald green) is used in 17 figures (0.27%) in phase B. Five drawings (0.08%) are in black. There are 138 figures (2.22%) in double colours. Except for two rock inscriptions (0.03%) incised in shelter F—39 no engraved design has been recorded by me.

The use of colours in different phases is:

Phase A	white, light red, dark red, raw sienna, dark crimson and purple.
Phase B	yellow, vermilion, scarlet, light red, burnt sienna, crimson, sepia, purple and emerald green.
Phase C	white, orange, vermilion, light red, dark red, raw sienna, burnt sienna, burnt umber, crimson, purple and sepia.
Phase D	white, light red, dark red, raw sienna, burnt umber, crimson and sepia.
Phase E	creamy white, burnt sienna, burnt umber, crimson, sepia and black.
Phase F	white, vermilion, light red, dark red, raw sienna, crimson, sepia and purple.
Phase G	white and light red.
Phase H	white, orange, vermilion, light red, scarlet, burnt umber, burnt sienna and crimson.
Phase I	white, yellow, orange, vermilion, light red, dark red, burnt sienna, crimson and sepia.

Whether colours were prepared by rubbing nodules with water on a stone or were mixed with a fixative and put in containers cannot be said precisely. Nothing has been found in the excavations that can be called a colour pot or palette. It is likely that painters of all three periods used colour pots. In the earliest period these might have been made of gourds, hollow bamboos or leaf cups, while later they may have been clay vessels. Drawings of considerable sizes and at great heights, like the silhouetted drawings of a mythical boar in shelter C—19, must have required much prepared colour. To keep such a large quantity of colour a receptacle must have been necessary.

The use of some sticky substance in preparing colours has been widely assumed. Australian aboriginal artists are known to use the yolk of egg and juice of orchid bulbs as fixative in their colours (Mountford, 1961:7). In the Ice Age art of Europe fat (Breuil and Lantier, 1965:176), blood and albumen (Breuil and Begerkirchner, 1961:26) are supposed to have been used as colour binders. Bandi (1961:76) thinks that diluted blood, melted honey, albumen or vegetable juices were mixed in colours by Levantine artists. Goodwin (1953:23) considers the possibility of the rock painters of South Africa using marrow, fat or even hyrax-urine as medium in making paints.

Berenguer (1973:101) on the other hand rejects the possibility of using eggs and blood as media. According to him "eggs are too prosaic and blood too dramatic. Moreover, man did not need them, either as a vehicle or as colours, for blood, which is a bright red when fresh, becomes a dull brown when dry. Man used red and dark hematites, manganese, natural earths and charcoal, both natural and burnt, and animal marrow as a vehicle."

In ancient Indian literature (*Brihatsamhita*, *Vishnudharmottarapuranam*, *Silparatna* and *Mansollasa*) several kinds of *sthambhanas* or binders such as *vajralepa, vajra samghata, ashtabandha and bandhodaka* are described (Bhattacharya, 1963:427-28). These were used for ground coating and binding materials and were made of various decoctions of fruits and bark of trees. According to *Chitrasutram*, a part of *Vishnudharmottarapuranam*, decoctions of Tulsi, Bhunimba, Champa, Kusha and Maulsiri plants as well as milk of sindur lend permanency to colours (Jha, 1958:456). *Vajralepa*, described in *Abhilashitar-*

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thachintamani (3/1/142-46) (Sastry, 1926:195), was prepared by boiling a piece of a fresh buffalo skin in water.

Students of Indian rock paintings have written very little about the materials and methods used in them. Cockburn (1883:59) believed that pieces of red hematite were mixed with animal fat and laid on with a fibrous brush while the outlines were executed with a pointed stick. Percy Brown (1923:251) thought that the "pigment was probably applied by means of bamboo or reed brushes, the implement most likely used being a stiff blunt point, rather than a brush, and the treatment of some of the painted surfaces seems to prove this."

According to Wakankar and Brooks (1976:5) the mineral "powder was mixed with water and applied, in most periods, with a brush, probably made of a palmetto twig with one end pounded free of pulp to expose the fibres . . . After the pulp has been pounded off and the fibres left to dry for a few minutes, the result is a stiff brush that will hold a substantial load of pigment, and with which firm, sharp lines can be drawn."

In the absence of archaeological evidence it is difficult to identify the implements used in painting. Fingers, frayed twigs or tufts of feathers are assumed to have served as brushes of cave painters (Breuil and Bergerkirchner, 1961:26). The Australian aboriginal artists are known to use small feathers and strips of chewed bark (Mountford, 1961:7). The Saora wall painters of Koraput, Orissa, use a twig slightly splayed at one end (Elwin, 1951:188).

Three names are used for artists' brushes in early Sanskrit literature. These are *kurchaka* (Hindi *kuchi*), *tulika* (or *lekhani*) and *vartika* (Hindi *vatti*). *Kurchaka* is derived from *kurch*, a stiff grass, and was undoubtedly made of grass twigs. *Tulika* means a brush made of *tul* (cotton) and *vartika* denotes a rolled and pointed piece of pressed cotton or some other material. Folk artists in Indian villages still use *tulika* and *vartika* as brushes. There is no doubt that the mural painters of Ajanta, Bagh and other rock-cut temples used fine and sharp pointed brushes. In Mughal and post-Mughal periods artists used brushes made of hair of camel, squirrel, mongoose or goat.

The drawings of Bhimbetka clearly show that the rock painters used fine pointed brushes. Old micrographic figures found in phase B, stylised and elegant figures of phase D and decorated animal figures of phase E were clearly painted with such brushes. The smooth fur of wild animals was available in plenty. Gum could have been obtained from trees like Bel (*Aegle marmelos*) and Babool (*Acacia nilotica*) and cotton from Semal (*Bombax malabaricum*).

Hair from the tail of a squirrel is ideal for making a brush, and this animal is depicted in one painting at Bhimbetka. The rock painters used all these materials. The predominance of silhouetted images (3487 figures, 56.09%) and the common use of the transparent wet colour technique (3319 figures, 53.41%) suggest the use of brushes which could pick up a sizable quantity of diluted colour at the time of handling. The brush would also have been soft and smooth so as to run on the uneven and unprepared surface of the rock.

TABLE 59

Classification of Figures on the basis of Colour

Colour	*Figure*				
	Man	*Woman*	*Boy & Girl*	*Infant*	*Anthro.*
White	191	9	5	1	4
C. Yellow	2				1
Y. Ochre					
R. Sienna	3				
Orange	5				
Vermilion	5				

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Colour	*Figure*				
	Man	*Woman*	*Boy & Girl*	*Infant*	*Anthro.*
Scarlet					
L. Red	184	15	13		3
D. Red	17	12			
B. Sienna	29	1			
B. Umber	12	5		1	
Crimson	83	9	3	2	1
Purple					
Chocolate	34	2	4	2	
E. Green					
Black					
Bichrome			1		
Total	565	53	26	6	15

	Lion	*Tiger*	*Leopard*	*Cheetah*	*Rhino.*
White	2	6	6		
C. Yellow					
Y. Ochre					
R. Sienna					
Orange		2	2	1	
Vermilion	1	1			
Scarlet					
L. Red		1	8		1
D. Red		2			
B. Sienna					
B. Umber		1			
Crimson		1			
Purple			1		
Chocolate					
E. Green					
Black					
Bichrome		1	8		
Total	3	15	25	1	1

	W. Buffalo	*Ox*	*Cow*	*Gaur*	*Nilgai*	*Goat*
White	27	42	46	20	11	9
C. Yellow						
Y. Ochre						
R. Sienna	1					1
Orange	1		1			
Vermilion		1				
Scarlet						
L. Red	12	3	9	1	1	3
D. Red	6	6	6			
B. Sienna	7					
B. Umber	2	6			1	

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Colour	*Figure*					
	W. Buffalo	*Ox*	*Cow*	*Gaur*	*Nilgai*	*Goat*
Crimson	27	8	3	1	7	1
Purple			1		4	
Chocolate	1	4			1	
E. Green	1				1	
Bichrome	3					
Total	88	70	66	22	22	17

	Sambar	*S. Deer*	*Chital*	*Muntjac*	*Bear*	*Boar*
White	15	20	26			7
C. Yellow						
Y. Ochre						
R. Sienna			2	1		
Orange	1		1			1
Vermilion	1	1	1			
Scarlet			2			1
L. Red	8	11	48	1	1	5
D. Red		2	16			4
B. Sienna	3	2	2			
B. Umber		1	3			3
Crimson		3	7	1		1
Purple		2	3			
Chocolate	1		1			
E. Green						1
Black			1			
Bichrome		1				
Total	29	43	113	3	1	23

	Eleph.	*Camel*	*Chinkara*	*Giraffe*	*Rabbit*	*Deer*
White	37	2	6	1	1	13
C. Yellow						
Y. Ochre						
R. Sienna						7
Orange			3			
Vermilion						
Scarlet	5					
L. Red	7		10		1	24
D. Red	2		5			8
B. Sienna			4		2	2
B. Umber	1		1	1		4
Crimson	4			1	7	6
Purple	1					1
Chocolate						5
E. Green	1					
Black						
Bichrome	3					
Total	61	2	29	3	11	70

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Colour	*Hyena*	*Wolf*	*Figure Dog*	*Mon. & Lan.*	*Horse*
White			16	34	400
C. Yellow					
Y. Ochre					
R. Sienna					
Orange			2		6
Vermilion			2		8
Scarlet					4
L. Red	1	1	11		99
D. Red			1	7	4
B. Sienna			1		12
B. Umber					
Crimson			1		11
Purple					
Chocolate			7		2
E. Green					
Black					
Bichrome					15
Total	1	1	41	41	561

	Antelope	*Unident.*	*Frag.*	*Squirrel*	*Bird*	*Fish*
White	2	161	286		10	2
C. Yellow						
Y. Ochre						
R. Sienna	2	6	3			
Orange		3	8			
Vermilion			26			
Scarlet		3	4			
L. Red	2	43	184		12	1
D. Red		13	74			
B. Sienna		8	10			
B. Umber	1	2	56		1	
Crimson		19	50	2	1	
Purple		1	1			
Chocolate		5	22			
E. Green			13			1
Black		2				
Bichrome		3	13			
Total	7	269	750	2	24	4

	Frog	*Crab*	*Scorp.*	*Insect*	*Lizard*	*Hunter*	*Horse rider*
White	1		2		1	67	371
C. Yellow							
Y. Ochre							
R. Sienna						7	
Orange						8	6

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Colour	*Frog*	*Crab*	*Scorp.*	*Figure Insect*	*Lizard*	*Hunter*	*Horse rider*
Vermilion						1	8
Scarlet							4
L. Red		2	1	1		96	84
D. Red		1				42	3
B. Sienna						5	8
B. Umber						11	
Crimson						24	9
Purple						2	
Chocolate						20	2
E. Green						1	
Black							
Bichrome						1	15
Total	1	3	3	1	1	285	510

	Soldier	*Ele. rider*	*Attend.*	*Riding on uniden. ani.*	*Man with mace*
White	241	37	27	4	3
C. Yellow					
Y. Ochre					
R. Sienna					
Orange	12		1		
Vermilion	8		2		
Scarlet	4	2	1		
L. Red	59	6	16	1	
D. Red	14				1
B. Sienna	6		1		1
B. Umber					
Crimson	7	3	1		
Purple	1				
Chocolate					
E. Green					
Black					
Bichrome	25	3			
Total	377	51	49	5	5

	Man with axe	*Man with club*	*Man with kanwar*	*Man with luggage*	*Man in cave*	*Man busy in activity*
White	2		1	2		
C. Yellow						
Y. Ochre						
R. Sienna						
Orange						
Vermilion						
Scarlet						
L. Red						
D. Red	2		2	9	2	4
B. Sienna				1		1

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Colour	*Figure*					
	Man with axe	*Man with club*	*Man with kanwar*	*Man with luggage*	*Man in cave*	*Man busy in activity*
B. Umber		1				5
Crimson				1		1
Purple		2				
Chocolate						2
E. Green						
Black						
Bichrome						
Total	4	3	3	13	2	13

	Man drinking	*Dancer*	*Drummer*	*Copulation*	*Bull rider*
White		131	9	2	
C. Yellow					
Y. Ochre					
R. Sienna					
Orange					
Vermilion			1		1
Scarlet					
L. Red	1	15	2		1
D. Red		2	2		
B. Sienna					
B. Umber					
Crimson		13			
Purple					
Chocolate					
E. Green					
Black					
Bichrome					
Total	1	161	14	2	2

	Ritual performer	*Mother goddess*	*Super-man*	*Symbol*	*Trident*	*Wheel*
White			2		3	1
C. Yellow						
Y. Ochre						
R. Sienna						
Orange						
Vermilion			1			
Scarlet						1
L. Red		1	4	11		
D. Red			4			
B. Sienna			1			
B. Umber	3	1				
Crimson						
Purple						
Chocolate	2					
E. Green						
Black						
Bichrome						
Total	5	2	12	11	3	2

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Colour	*Unintell. object*	*Circle & semicir.*	*Figure Dots in row*	*Colour patch*	*Hand-print*	*Fist-print*
White	14	14	66	26	67	16
C. Yellow			16	15		
Y. Ochre						
R. Sienna						
Orange	1		1	4		
Vermilion	5		23			
Scarlet		3	5	4		
L. Red	34	15	103	12	146	
D. Red	1	2	95	2	1	
B. Sienna	8	2		5		
B. Umber	1		4		1	
Crimson	5		21	7	7	
Purple			4	2		
Chocolate	2		15	2		
E. Green						
Black						
Bichrome	6		23			
Total	77	36	376	79	222	16

	Finger-print	*Fingertip dot*	*Basket*	*Snare*	*Stick*	*Tree*
White	77	269		2	2	4
C. Yellow						
Y. Ochre						
R. Sienna						
Orange					1	
Vermilion						
Scarlet		29				
L. Red		212	1	3	8	1
D. Red						
B. Sienna						
B. Umber						
Crimson			1			1
Purple				4		
Chocolate						
E. Green						
Black						
Bichrome						
Total	77	510	2	9	11	6

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Colour	*Figure*					
	Bush	*Grass*	*Flower*	*Deco. design*	*Inscri.*	*Total figures in different colours*
White	22		4	12	6	2926
C. Yellow						34
Y. Ochre					1	1
R. Sienna					1	34
Orange				5	15	95
Vermilion					2	105
Scarlet				1		73
L. Red		1	8	17	19	1623
D. Red				2		359
B. Sienna						123
B. Umber				4		135
Crimson	2			11	2	379
Purple				1		27
Chocolate				2		138
E. Green						17
Black						5
Bichrome			7	5	8	140
Total	24	1	19	60	56	6214

Painting Process

Rock paintings are everywhere made on bare rock surface without any preparation of the ground by plastering, grinding and smoothing. Although there was a preference for smooth and plain ground the nature of the surface was not the sole factor in choosing a site for painting. Paintings are on surfaces difficult of access and are rough and uneven, while easily accessible and smooth surfaces are left unused.

Straight rocks (A—33, B—1, C—8, C—12 and C—19), unprotected from sun and rain, have several drawings while large and well-covered shelters (A—28, A—29, B—2, B—14, C—44 (ground shelter) and C—46) are left unpainted or have only a few paintings. No background colour is applied before drawing figures. Only in the Nagori hillock, near Sanchi, human figures are painted on a dark red background. The picture probably shows a king with his attendants, and closely resembles the frescoes of Ajanta.

Figures at considerable heights were probably painted by artists standing on scaffolds or branches of trees. In some instances projecting platforms to support artists existed, but have collapsed.

Painted surfaces were used several times by artists of later periods without obliterating the older figures. Thus superimpositions or overlappings of figures of different styles and periods may be seen in many painted shelters. As many as 15 layers of figures are recorded from Bhimbetka. But generally two or three layers are found in many shelters. Isolated figures, differing considerably in colour and style from other figures in a shelter, also exist.

Motivation

The motivation of the prehistoric rock paintings is a highly disputed subject. The oldest specimens of art discovered in dark limestone caverns in southwestern Europe are so spectacular, mature and full of chiaroscuro that scholars are puzzled as to the purpose for executing these beautiful paintings in such dark inaccessible places. Why did the Ice Age man, poor in material culture and so far removed in time from the earliest civilisation, undertake the arduous job of painting the ceilings and walls of dark and damp caves where natural light was not available for several hundred metres (as in the

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Niaux cave) and which he could reach only by crawling through dark, devious narrow passages?

Making large paintings, exceeding five metres in size in some cases, must have been a cooperative venture as besides the artist or artists assistants would be needed to hold a light or help prepare colour. It is clear that painters spent much time in the pursuit of art. They were talented and their work had practical value for their community, which supported and encouraged them.

Besides polychrome paintings Ice Age art includes engravings, round sculptures, bas reliefs, engraved pebbles and slabs, carved and decorated bone, tusk and antler tools and art objects. All these objects show an artistic maturity of same degree as in cave paintings. For this reason scholars like Breuil (Breuil and Lantier, 1965:177), Berenguer (1973:94-95), Childe (1950:41), Clark (1967:70), Graziosi (1962:26, 71) and Kuhn (1955:99) postulate the existence of artistic training, seminaries of artists or art schools in the Upper Palaeolithic period in Europe.

Several motives have been suggested for the artistic activity of the prehistoric period. From the very beginning of Palaeolithic art studies there were scholars (like Ed Lartet and H Christy, E Piette, M Boule, GH Luquet, WH Riddell, M van Gannep and S Giedion) who regarded art activity as purely aesthetic in purpose. They thought that Upper Palaeolithic man, with the abundance of game around him, had plenty of leisure and therefore devoted his free time, especially in the long and cold winter, to decorating cave walls and ceilings and making small portable objects of daily or ceremonial use, urged by his basic impulse of artistic expression (for details see Ucko and Rosenfeld, 1967:117-123).

On the other hand S Reinach, L Capitan, A Laming-Emperaire, Abbe H Breuil, M Astre, Count Begouen, P Graziosi, A Leroi-Gourhan and A Marshack have interpreted the significance of Palaeolithic art in terms of hunting and fertility magic, totemism, fertility symbolism and literal and abstract symbols of lunar notation and seasonal changes of prehistoric flora and fauna. In the light of anthropological reports and ethnographic parallels, these scholars believe that Palaeolithic parietal art, mainly portraying game in dark difficult places, certainly had an important and deep practical motivation. It was not inspired merely by the urge to decorate living quarters, nor was it produced by idle doodling.

According to Abbe Breuil (Breuil and Lantier, 1965:177) ". . . it is obvious that many of the figures must have taken a considerable time to produce, as well as real understanding and skill in drawing—a technique that would have required long practice in time freed from the exigencies of everyday living and hunting—and they demonstrate, firstly, that the artist took real aesthetic pleasure in his work, and, secondly, that the society in which he lived attached some importance to his productions and guaranteed him a living more or less free from daily cares, because his works had a bearing on the satisfaction of needs his fellows considered vital for their existence.

"Nobody will deny that in Egypt art was sacred to the cult of the dead or that in the Middle Ages it was placed almost entirely at the service of the Christian ideal. Similarly, in the reindeer age our painters and sculptors, of no less artistic skill than Egyptian priests and the craftsmen responsible for our cathedrals, found, thanks to belief in the magic of hunting, of reproduction, and of destruction, a social basis for practising, developing, and teaching the art. They were both artists and magicians, creating for love of art, but also to increase and multiply the game they wanted, to make the hunt fruitful, and to destroy harmful beasts. Art, particularly in little-developed societies and cultures, could survive and grow only by becoming part of some activity they looked upon as essential."

Abbe Breuil identifies masked or animalised human figures as sorcerers and hut-shaped tectiforms as the residences of spirits.

Leroi-Gourhan has discarded ethnographic parallels and anthropological theories and tried to search for the motives behind Palaeolithic art by analysing the paintings themselves. He has made a detailed and systematic analysis of 2188 animal figures from 66 caves, looking for association and distribution of each species in different parts of single caves. He has also carefully studied the minor arts in the form of portable objects. According to him animal images and abstract signs all denote sexual symbols—the horse a male symbol, the bison a female symbol, a line or a dot a masculine sign, and an oval or triangle a vulvar representation. He sees the whole theme of Palaeolithic art as a complex mythology of two sexes, complementary and opposite.

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Alexander Marshack, with the help of microscopic examination of portable art objects and using sophisticated photographic techniques for studying parietal art, has tried to fathom the complexity of Palaeolithic man's mind. To him each dot and line engraved on bone, ivory, antler and clay objects is a notebook record of the lunar notation and seasonal variation of flora and fauna, as well as a documentation of mythology and periodic rituals. Noted in the form of natural images or in abstract shorthand signs "they were time-factored and storied images of creatures whose comings and goings and seasonal habits were known and *represented* the birth of a new year, if not calendrically and arithmetically at least observationally and probably in story. Even where the images were overtly sexual they were so only in the context of a seasonal manifestation (Marshack, 1972:173).

"If one body of notation was lunar and referred to the seasons and species of ceremony and ritual, the other might have had reference to units involved in the ritual itself, perhaps ceremonial objects, weapons, dances, days, sacrifices or participants" (*ibid*:197).

After critically reviewing all the interpretations given by various authors of the meaning of Palaeolithic art, Peter J Ucko and Andre Rosenfeld come to the conclusion that no single explanation can suffice to explain all the multitudinous forms of Palaeolithic art. They think that different factors probably lay behind different forms of art in different caves, different localities and so on.

Some of the artistic expressions might have been the work of children, others inspired by sympathetic magic, yet others created only to please the viewer, and some were probably illustrations of myths and traditions. At the same time these authors believe that many representations of Palaeolithic art were probably created for reasons we do not comprehend at all.

Perhaps the most important point they made is that a study of the content and form of the paintings and other art forms alone cannot give a complete answer to the problem of the significance of Palaeolithic art. It is equally, if not more, necessary to know the uses to which the caves were put by Palaeolithic man and the activities he performed inside the cave. In the final analysis it is correct knowledge of the context of cave art together with that of its content which will give us the right clues to understand its meaning.

The figure compositions in the art of Spanish Levant are interpreted as pictorial narratives, spirits of wild animals or bush spirits, and as mythical incidents derived from totemism (Bandi, 1961:85-88). To Erik Holm (1961:153-204) South African rock art is based on transcendental emotions, and the true interpretation of the drawings can be done with the help of the mythology of the people who painted the figures. Animal figures are cosmic symbols or symbols of supernatural forces. The composition of figures showing the chase, capture and cooking of an emu, thought by Charles Mountford to be a scene of hunting magic, has been interpreted by the Aborigines of Ayers Rock in Central Australia as a simple record of a successful hunt (Mountford, 1961:13).

For Indian rock art, Wakankar and Brooks (1976:61-68) suggest pluralistic expressions. In their view the basic reason for artistic activity is that in every culture there are certain individuals nature has gifted with a talent for artistic expression. For different reasons in different contexts the community found it worthwhile to encourage, support or tolerate artists. These authors think that the paintings of large animals were inspired by religion, which they define as "an emotional experience of awe, fear, worship and propitiation." The hunting groups felt the need to propitiate these animals before or after killing them through an act of worship.

The paintings in which human beings are common and which are clearly hunting scenes were inspired by hunting magic. The paintings were drawn to ensure a successful hunt, curing or causing an illness, exorcising an evil spirit or inducing rain. Paintings of the historic period showing princely processions, battle scenes, decorated horses and elephants or daily life activities like gathering of honey or carrying loads are according to these authors simple records of secular events and activities. Many abstract designs are probably symbols. But the authors refrain from speculating about their meaning. Finally there are paintings which in their view are simply decorative.

Among Indian tribes the Gonds and Pardhans of Mandla, like their Hindu neighbours, paint the walls of their houses at Ate-Kanhaiyya (birth festival of Sri Krishna) every year. And "the aim of

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the pictures", according to Elwin (1951:185), "while entirely characteristic of the twist given by the tribesmen to many classic themes and customs, is not one which would be approved by the orthodox Hindu. Their purpose is frankly aphrodisiac." The Ittalmaran (pictureman or artist) of the Saora tribe of Koraput, Orissa, is inspired to paint by the gods, demigods and spirits who appear in his dream. He paints the figures (ittals) of the underworld in honour of the dead, to promote fertility and avert diseases. At certain festivals he repaints the old drawings, especially those designed to improve fertility of crops (*ibid*:187).

The rock paintings of Bhimbetka differ significantly from those of southwestern Europe in respect of time period, location, subject matter, size, colour and style. We must take all these factors into consideration before speculating about the motives that inspired the artists of Bhimbetka. To begin with, it may be said that while caves inhabited by man over varying lengths of time contain paintings (F—23, F—24), they are nearly always of poor quality. Indeed some of the shelters which have thick habitation deposits of the Mesolithic or even older periods (A—28, F—39) have no paintings at all.

On the other hand shelters with no evidence of habitation (C—19, C—21, C—50, B—20, E—9) have not only the largest number of paintings but also have the oldest, aesthetically most pleasing and visually most impressive paintings. Making new paintings over existing ones spoiled the older ones and also reduced the visual impact of the new creations. These superimpositions also militate against the decoration theory. Decoration of living and other places alone cannot therefore explain all the paintings.

Most paintings are located in shelters which are well lighted and get direct sunlight either from the rising or setting sun (A—31, A—34, B—20, C—9, C—12, C—19, C—43, C—50, E—9, E—12, F—14, F—17, F—21); shelters which have large dark areas and suitable rock surfaces for painting have few (A—29, C—18/a, F—36) or no paintings (B—10, C—20, C—44, C—46, E—13). The rock artists of Bhimbetka were not looking for such places for their artistic activities as would not be normally visited by their fellows. It is thus unlikely that the rock paintings were part of initiation or other secret rituals.

At the same time it should be noted that most shelters (B—20, C—6, C—12, C—50, C—54, F—16, F—35/b) rich in paintings are located on ground higher than the surrounding area. But paintings in such shelters do not differ noticeably from those in shelters at lower levels. The more prominent location of these shelters was probably the only reason for their choice as places of artistic activity.

While some paintings are located fairly high in the shelters (C—19, C—38, C—54, F—14, F—35/b) the majority are located on surfaces where the artist could have worked either standing on the floor (A—17, A—19, A—21, A—22, A—24, A—27, A—35, B—11, C—2, C—3, C—6, C—9, C—10, C—13, C—33, C—38, C—48, E—3, E—9, E—14, E—15, E—19, F—1, F—2, F—21, F—31, F—32) or using only a low artificial support (B—15, C—12, C—21, C—29, C—50, C—54, F—24).

Thus we may say that all the paintings at Bhimbetka were in places and contexts where they would be easily visible to anybody moving in the surrounding forest. In some instances the paintings are in very small, low-ceilinged shelters (A—3, A—37, C—17, C—30, C—31, C—45, D—1, D—5, D—6) where the artist could have painted only seated. Sometimes the paintings are on steep rock surfaces (A—33, B—1, F—14) with no protective overhang. Such paintings were liable to be more quickly destroyed by natural agencies than others. All these facts suggest that the artists of Bhimbetka did not intend to hide their work from the view of other local inhabitants. With this general background, let us group the paintings on the basis of possible motivation.

The most common subjects of prehistoric paintings are animals. Among them too chital are most common. We usually see large herds, both stags and does. In some instances only one species is repeated (B—1, B—11, Fig 19, C—38, Figs 12, 27), while in others other animals like boar, buffalo, gaur, monkey and langur are interspersed among the herds (C—21, Fig 13). These drawings are very realistically executed and show the animals in various postures and moods, standing, walking, running, leaping, looking back, up or down or grazing.

Among the most beautiful drawings at Bhimbetka are some showing fawns looking back or down (C—21, Fig 13, C—38, Fig 12). The same is true of other herds of animals like gaur (C—50, Fig 50) and wild buffalo (C—21, Fig 49, F—35/b, Fig 70). In such instances the reason for paintings seems

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to have been purely to depict the most common and impressive element in the natural environment. The same explanation probably holds good for paintings of other animals like swamp deer (C—50, Fig 50, C—6), boar (A—21, Fig 2. C—50, Fig 31), ox and cow (C—48, Fig 30), frolicking monkey and langur (C—19, C—21, Fig 13, C—47), leopard and tiger (F—24, Fig 15).

In this category should be included some medium-sized and stylised figures of animals (A—17, Fig 16, B—15, Fig 1, E—9, Figs 51, 53, F—24, Fig 62) and humans (E—15, Fig 37). All these figures are works of mature artists and seem to have been painted purely as an expression of aesthetic pleasure.

In the second group are a variety of drawings of animals, humans, plants and linear motifs which appear to have been drawn purely for decorating the wall surfaces. Probably the earliest designs of this class are a number of spiral and maze patterns which survive only in a fragmentary condition, but on the basis of their position in superimpositions, as also because of their state of preservation, belong to the earlier phases of the prehistoric period. It is of course not always possible to say with certainty whether these are only wall decorations or once formed part of the body decoration of large animals whose outlines have completely disappeared. In their more complete and better preserved forms, such drawings have been seen both as decorations of animal body (C—6, F—13, F—24), and as independent motifs in the background of paintings of single animals (C—21, Fig 25, C—45).

Elaborately decorated chital in E—9 (Fig 33), bichrome buffalo in C—18, squirrels playing round a bush in C—51, panther cubs, chital and men in F—24, and rows of gnat-shaped men in B—20 also seem to belong to the same class. All these paintings are of the prehistoric period.

Decorative designs also occur in the historic period. But here they are drawn schematically and lack artistic maturity. These include linear and geometric designs, sometimes with human figures in the centre, crude figures of single cavaliers and elephant riders, and compositions of unrelated elements like horse riders, animals, plants and labyrinths. These paintings greatly resemble present-day folk art and seem to have been drawn by untrained artists.

Paintings which seem to have been inspired by religious or ritualistic motives are in group 3. There are several paintings of large animals like buffalo (C—6, C—19, E—9, Fig 51, F—13) and panther (F—24), which evoke a feeling of awe because of their size, strength and expression. The buffalo in E—9 has a massive, elaborately decorated body, wild incurved horns and a large open mouth with a long projecting tongue. Its face exudes anger and ferocity. Perhaps these are depictions of animals which were deified and venerated. Massive figures of wild buffaloes are also known from Jaora and Adamgarh.

Even more religious in motive appears to be the large figure of the boarlike animal located very high up on the ceiling of a mushroom-shaped rock (C—19, Fig 52). It creates a spontaneous feeling of wonder and awe even to a sophisticated modern urban visitor. It is at least three times taller than the human figures close to it. But because these figures are depicted in stick shape and the boar is shown with a full body and a disproportionately large face the actual effect is that of an unusually large animal. Four human figures are shown near the legs of the animal and a fifth in a fleeing position near its snout. In front of the fleeing human figure is a crab. The entire composition is dominated by the boar. The same scene is repeated with a slight variation in a cavity on the southern part of the same rock and also in shelter C—9, where the man near the mouth of the boar is replaced by a pregnant woman. In all these instances we probably have a representation from the mythology of the Korkus, who worship the pig and forbid eating its flesh.

A large squatting female with outstretched thighs and sandwiched between a smaller male figure to the right and a female figure to the left appears to represent a mother goddess (C—12, Fig 23). It has close similarity to the mother goddess figures from Neolithic sites in Egypt and Britain and historic sites in India (Sankalia, 1961:111-23).

In shelter C—21 a human figure lies prone and another figure holding a sticklike object in its right hand is bending over it. The total composition appears to be a ritual scene. This same motif has been repeated in shelter A—19 as well. Further to the right on the same wall in shelter C—21 a man leaps over a humped bull with wide horns (Fig 72). This too is probably the performance of a ritual. This design is also found in shelter F—18.

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A number of figures belonging to the historic period are without doubt religious in conception because these can be identified with Hindu divinities. Among these are: Ganesha holding an axe, a trident and a dagger in three of his four hands and accompanied by his *vahana*, the rat, and drummers on both sides; Shiva in a destructive mood; a *lingam* with Nandi and two-armed Ganesha in the same shelter (C—29); a ten-armed figure with a long flowing robe in shelter C—26; a figure of a *yaksha* in shelter F—35 (Fig 71). To the same class probably belongs the giant human figure in shelter F—16 we have designated as a superman.

The largest number of paintings at Bhimbetka may be grouped as scenes of economic and social life. The most common of these are hunting scenes. Hunting is usually shown as an organised group activity with five to 30 men participating. Sometimes men are shown surrounding and killing a single animal. On other occasions they are shown attacking a large herd, usually of the same species such as buffalo, chital and nilgai.

Men are often shown wearing masks and armed with sticks, spears and bows and arrows. Scenes of individual hunters attacking single animals are less common. There are also scenes depicting collection of honey (F—35/b, Fig 45) and of a woman carrying on her back a basket probably containing vegetables. There are also a few scenes of communal dancing with men and women dancing arm in arm (E—19, Fig 36), and a man playing on the drum nearby (C—48, Fig 30).

A man is seen in shelter F—14 drinking from a spouted vessel (Fig 64). Erotic scenes are rare at Bhimbetka. These include copulation in shelter B—20 (Fig 21) and four other scenes of men and women in erotic postures in shelters B—20, C—21, E—12 and F—1. In shelter C—9, there is a group of figures which seems to represent a family (Fig 22). The figures include a pregnant woman, two old women, three children of different ages and a man. In shelter F—2 there are several figures of boys engaged in a game (Fig 39).

In all these instances the motive of the artists seems to have been to depict various facets of life in the community.

Finally, there are a number of paintings which appear to be pictorial narratives of some major events. Those of the prehistoric period relate to events within society while paintings of the historic period depict events which the artist probably saw but did not participate in. Among the prehistoric paintings of this group are: a scene in shelter C—21 (Fig 68) where men wearing a flowing garment and turbanlike headdress seem to be out on an expedition; a slightly different scene to the left in the same shelter where a number of men wearing similar dress and armed with bows and arrows are preparing to go on an expedition (Fig 69); in shelter F—14 ten men wearing loincloth and mask are running in single file, again as if bound for a specific destination (Fig 54); in shelter F—35/b (Fig 43) six masked hunters are attacking a rhinoceros with [spears. One of them, also holding a spear, has been tossed into the air by the animal. An identical scene is shown in three shelters in the Mirzapur area of Uttar Pradesh. This appears to be the picturisation of a widely popular folk story.

Pictorial narratives of events are far more common in paintings of the historic period. These include large processions with men riding caparisoned horses and elephants, battle scenes with men engaged in fighting with spears, bows and arrows and swords and shields. The weapons used are clearly made of iron. There is little doubt that these scenes belong to the period when kingdoms were established in Malwa and there were frequent wars between kings for the possession of territory and for other reasons. The tribal people inhabiting the shelters must have seen the processions and battles and felt like recording them on their cave walls. In this category may also be included scenes of horse riders attacking large feline animals (C—38, Fig 28).

Except for the paintings of group 3 which have a religious or ritualistic content the art of Bhimbetka seems to be essentially secular in nature. It is mainly a record of the varied animal life which shared the forest environment with the prehistoric people, and of the various facets—economic and social—of the life of these people. There seems to be no reason to look for esoteric explanations for this art.

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"It is therefore just possible that the drawings in these caves would afford as complete a pictorial record of the history of antiquity down to modern times as a volume of *The Graphic* does of the civilisation of the present day, and they will certainly yield as much information as, if not more than, the sculptures of the Bharhut railing."

—J Cockburn (1899:91-92)

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RELATIVE CHRONOLOGY, COMPARATIVE EVALUATION AND ANTIQUITY OF ROCK PAINTINGS

Chronology

The bases of the chronology of the paintings are the finds of coloured pieces in excavations, the cultural content of the paintings, superimpositions of painted figures and styles of execution. The chronological study of Indian rock paintings starts with the work of DH Gordon. On the basis of a study of 217 figures or groups of figures from two large shelters at Pachmarhi Gordon (1958:99-100) grouped all the paintings into four main series, each having an early and late phase. He tested this sequence with reference to drawings in 13 more shelters at and around Pachmarhi.

Unfortunately, Gordon's treatment of his chronology helps to confuse rather than clarify the nature of his various series. Nor has he given a chart summarising the detailed features of each of his series. But according to Gordon geometric human figures (with rectangular bodies filled in wavy lines and triangular heads) (Series 1A) and stick-shaped human figures (1B) are older than crude figures of hunters (2A and 2B). In Series 3A there are again both geometric figures and crude silhouettes. Series 3B has the most natural animal silhouettes. In the paintings of Series 4A and 4B horse riders and fighters are grouped. In an earlier writing (Gordon, n.d.:24) Gordon has also mentioned animals of the fifth Series executed in greenish yellow.

RK Varma (1964:Plate XVII) has divided the rock drawings of Mirzapur region according to style into four main series, with three subdivisions of Series II. He held the view that the silhouetted drawings of animals are the oldest. The animal figures in Series IIA are either outlined or have partially filled in limbs, while in Series IIB natural silhouettes of animals and horse riders are grouped. The scene of elephant trapping at Likhania II is assigned to Series IIB. Drawings of Series IIC comprise crude, outlined figures of hunters. Symbolic and geometric signs characterise paintings of Series III. In the paintings of Series IV crude figures of animals are included.

Wakankar, who has discovered the largest number of rock paintings in India, has proposed several chronologies of Indian rock art between 1973 and 1976. We give below a summary of his latest chronology.

Wakankar (Wakankar and Brooks, 1976:34-60, 96-103) has classified the entire rock art activity into five periods and 20 styles. These are in the following order:

Period I Mesolithic or earlier (8000(?)-2500 BC) Styles 1-6.
Period II Neolithic/Chalcolithic and Early Iron Age (2500-300 BC) Styles 7-10.
Period III Early Historic (300 BC-AD 800) Styles 11-16.
Period IV Medieval (AD 800-1300) Styles 17 and 18.
Period V Recent (1300-present) Styles 19 and 20.

Besides, he dates green human figures to the Upper Palaeolithic and places them out of the present chronology. Drawings of Style 1 depict large silhouettes of tuskless elephants and bison in faded red, brown and black. There are no human figures in this phase. In the drawings of Style 2, buffaloes and bison are shown in red outlines of considerable size. Style 3 includes animal drawings in thick outlines

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and with partially filled and decorated bodies. Hunters are shown chasing or facing the game (the main animals are rhinoceros, bison, elephant and antelope).

Drawings of Style 4 show animals like bison, deer and antelope, outlined and with non-geometric body fillings (the X-ray style). In Style 5 animals with body decorations in several geometric patterns and partially filled limbs are portrayed. Mainly executed in red, the animal figures are sometimes bichromed with white outlines and body fillings. Rhinoceros, tiger, ox, deer and antelope are the main animals depicted. Style 6 includes geometric and floral designs in thin red and purple outlines, hut-shaped symbols and animal images of Style 3 and human figures of Styles 4 and 5.

Period II starts with red and brown silhouetted drawings of Style 7. Representative animals of this phase are bison, buffalo, elephant, ox, blackbuck, monkey and lizard. Style 8 comprises red simple and stylised outlines of cattle, boar, jackal, deer and antelope, and is overlapped by Period III drawings.

Finger drawn, crude and thick white drawings of animals and triangular-bodied human figures represent Style 9. Style 10 exhibits white and yellowish white silhouettes of animals like ox and tiger and humans.

Six styles (11-16) of Period III cover 1100 years of the early historic period. Style 11 is associated with the Maurya and Sunga periods. It depicts symbols like the swastika and hollow cross, designs and inscriptions in red, white, green and yellow. Animals with outlined, partially filled and decorated bodies and faced by hunters with large bows and arrows occur in Style 12 and are dated to the Kushana period. These figures in red and purple are similar to the Chalcolithic pottery designs of Nevasa, Navdatoli or other sites.

Drawings of horse and elephant riders, swordsmen and archers in red and white outlines or wash represent Style 13 and polychrome decorative patterns, Gupta and Sankha inscriptions form Style 14. Multi-coloured decorative designs with white, red and yellow wash occur in the drawings of Style 15. The drawings of post-Gupta period represent Style 16. Natural human silhouettes depict social and cultural life and scenes of tribal conflict. The main colours employed are white and red, either separately or in combination.

In Period IV, Style 17 includes stylised drawings of cavaliers and soldiers, executed in red, white and orange. Style 18 depicts silhouetted and linear images of elephants, horses and humans in fresh red, red and white and orange. Drawings of Styles 19 and 20 belong to Period V. Suggestive outlines of swordsmen and camel-like animals in crayon and charcoal colours are found in the drawings of Style 19. Geometric human figures in double outlines along with Devanagari writings are characteristic of Style 20 drawings.

Broadly speaking, there are only two periods in the rock paintings of Bhimbetka—one showing scenes of a society of hunters and food gatherers, and the other those of fighters riding on horses and elephants, using metal weapons, and of royal processions. Drawings of the first period can be called prehistoric (Mesolithic) while those of the second undoubtedly belong to the historic period. In the drawings of both periods overlappings have been recorded. There are a few drawings of oxen (Figs 28, 29) reminiscent of drawings dated to the Neolithic period in South India (Allchin, 1963: Fig 22).

Considering their subject matter such figures are assigned to a third period which is transitional between the prehistoric and historic periods. On the basis of theme, style, superimposition, colour, colour tone and state of preservation a tentative chronology of nine phases has been worked out. These are named A, B, C, D, E, F, G, H and I. Phases A, B, C, D and E belong to Period I (Prehistoric), Phase F to Period II (Transitional) and Phases G, H and I to Period III (Historic).

In an earlier attempt towards developing a chronology of Bhimbetka paintings I have distinguished ten (I-X) phases (Mathpal, 1975:95-107). This attempt was based on the observations made in only one season and mainly in five caves. In the following three seasons' work at Bhimbetka I was able to record and analyse paintings in 133 caves. Besides, I also studied paintings in a large number of caves on six other hills in the Bhimbetka region, and many other shelters within a radius of 100 kilometres of Bhimbetka.

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These larger and more detailed observations necessitated a revision of the earlier chronology. In the revised chronology several changes have been made. The most important of them is the elimination of Phase X. This phase originally consisted only of inscriptions. Subsequently I found inscriptions in Sankha script overlapping those in Brahmi script, and both these in turn were overlapped by stick-shaped human figures. The inscriptions were, therefore, assigned to Phase I (IX) and H (VIII), depending on their position in the scheme of superimpositions.

Two other changes have been made in the new chronology. As the figures of horse and elephant riders in white are overlapped by similar figures in dark and light red (as in C—13 and C—50), by figures of hunters and deer (in C—6) and by handprints (in F—17), Phase H (VIII) of white figures is changed to Phase G (VII) and the earlier Phase G (VII) now becomes Phase H (VIII). Two figures of wild buffaloes are transferred from Phase E (V) to Phase A (I) after the recent observation of their overlapping by figures of Phase B (II). The new chronology of Bhimbetka paintings (Fig 55) is discussed below.

1. *Prehistoric Period* (*Phases A, B, C, D and E*). Phase A covers large animal figures outlined and partially filled in colour with geometric and maze patterns (Fig 51). No human figure is recorded from this phase. Animal figures and designs (the second wall decorations or animal body fillings) occur in a badly fragmented condition and appear to have almost merged with the rock. The relative chronological position of isolated figures and those not covered by later drawings is determined on the basis of colour and style.

In many cases it is not possible to resolve satisfactorily whether a geometric pattern represents an independent wall decoration or the filling of the body of an animal. Wild buffalo (C—21, E—9), leopard (F—24), cow (E—9) and elephant (E—9) are the principal animals depicted in this period. In all, there are 26 drawings in this phase. These are executed in white, light red, dark red, raw sienna, dark crimson and purple.

Phase B accounts for 1167 figures, human as well as animal. Human figures are depicted in stick shape with very little flesh and are mostly masked. They undoubtedly represent hunters chasing game, with sticks (A—21, 22, Figs 10, 17, B—11, Fig 19 and C—33, Fig 26), slings (C—9), bows and arrows (C—18/a, Fig 24, C—21, C—38, Fig 29, E—12, Fig 34, E—15, F—14, Fig 67, F—16, F—17, F—24 and F—35/b), stone-tipped spears (F—35/b, Figs 43, 32 and 46), large broom-shaped traps (C—38, Fig 12) and even bare hands (C—21, Fig 68).

Female figures are rhythmic (in case of stick-shaped body, Fig 42) and more natural in comparison with male figures (Fig 22). Women are also shown participating in hunting expeditions (A—21, Fig 10). Animal figures are mostly drawn in much reduced sizes. The outer appearance of animals is usually quite natural, but sometimes they appear slightly conventionalised.

The inner space of the body is filled with a variety of geometric and abstract designs. Head, neck and legs of animals are mostly filled in colour wash. Simply outlined drawings are also found (Fig 13). Animal figures are full of life. They are shown frightened, running, leaping and jumping. Very rarely are animals portrayed in a static pose, and not a single animal is drawn seated. They are shown with their necks turned back (Fig 12), their heads lowered to avoid a missile (Fig 70), and running along with fawns, kids or cubs (C—6, C—21 (Fig 13), C—38, F—24). They are also shown with babies in the womb (Figs 10, 49).

Twentytwo species of animals are recorded in drawings of this phase. Chital is the most recurrent (73 figures).* Other animals occurring in declining frequency are wild buffalo (47), swamp deer (17), cow (14), chinkara (13), nilgai (10), rabbit (10), boar (8), sambar (7), monkey and langur (7), dog (5), ox (4), gaur (2), muntjac (2), tiger (1), rhinoceros (1), wolf (1), hyena (1), bear (1), blackbuck (1) and goat (1).

Determination of species in 45 drawings could not be made because of their fragmentary condition.

*The figure within brackets denotes the number of times an image—natural or geometric—is repeated in the Bhimbetka shelters.

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Thirtyone animals of the deer family also could not be deciphered as to their exact species. Among human figures 134 are identified as hunters, 21 as dancers, and 19 engaged in different activities like collecting honey, carrying loads and relaxing with drink. Besides, 129 men (not engaged in any activity), 17 women and 17 boys and girls are found in this phase. The figures are executed in the following colours: light red, burnt sienna, crimson, sepia, purple, emerald green, scarlet, vermilion and yellow.

There are 591 figures in Phase C (III). The main feature of this phase is large-sized silhouettes of humans and animals in natural poses. Drawings of animals (as in A—17) are sometimes executed in two colours. The inner spaces of animal bodies are left partially unfilled, or decorated with vertical, barbed and criss-cross lines (Fig 50). Human figures are very natural and are shown holding bows and arrows and occasionally sticks. White is the main pigment used (Fig 14). Other colours used are light red, raw sienna, orange, burnt sienna, burnt umber, crimson, dark red, purple, vermilion and sepia.

Animals represented include deer (83) and antelope (20) of different species, cow (43), ox (25), gaur (20), wild buffalo (19), nilgai (11), leopard (10), elephant (8), boar (7), dog (6), tiger (3) and lion (1). Three drawings each of birds and crabs, and one of frog are also found. Eightytwo figures of unidentifiable animals, 113 badly fragmented figures, 60 figures of hunters, 49 of men (not involved in any activity), five of women, three of children and 34 prints of hands are recorded in Phase C. In addition, lines, dots, colour patches and fingertip dots are also found.

Drawings of Phase D are characterised by the beginning of stylisation in the portrayal of living objects. There are 280 figures in this phase of which 183 are human and the rest animal, dotted lines and colour patches. Among animals are ox (10), chinkara (8), deer (7), dog (3), elephant (2) and wild buffalo (2). Artists of this phase have used eight colours—white, raw sienna, light red, dark red, burnt umber, crimson and sepia.

There are 70 drawings in Phase E. These comprise wild buffalo (10), chital (3), sambar (2), swamp deer (1), boar (3), goat (2), chinkara (1) and cow (1). There are 11 human figures and two mother goddesses. Eighteen fragmented figures and five animal figures unidentifiable in species are recorded in the phase. Apart from these, decorative designs (4) and drawings of unintelligible objects (50) also occur. The distinctive feature of the figures in this phase is their decorative nature. Images of wild buffaloes with long extended horns and bodies decorated in honeycomb, zigzag and concentric square patterns are executed in fine creamy white lines (Fig 25).

Large figures of sambar (Fig 21) in comparatively thick white lines and barbed line patterns on bodies also occur in this phase. Figures of mother goddesses with spider-shaped bodies are decorated with parallel wavy lines and concentric ellipses. Head, neck and waist are filled in colour. Other figures surrounding the mother goddess figure (in shelter C—12) are drawn in the same spider and stick-like shapes (Fig 23). Creamy white is prominently used in the execution of animal figures. Other colours used are burnt umber, burnt sienna, sepia, crimson and black.

Shadowgraphic figures of archers are seen aiming at the sambar in the ceiling of shelter B—20.

2. *Transitional Period* (*Phase F*). There are 172 drawings of this period. The main animals are ox (17), dog (8), chital (6), boar (3) and tiger (2). Animals like cow (1), nilgai (1), elephant (1), leopard (1) and swamp deer (1) are also portrayed. Sixtysix human figures, 15 fragmented figures, seven animal figures (unidentifiable to species level) are also recorded. The main character of the animal figures in this phase is their domestic nature (Fig 28). They seem quite familiar with and unafraid of men. They look domesticated and tamed. The horns of bulls are decorated at their tips (Figs 28, 29). In two cases (C—21 and F—18) men are riding bulls (Fig 72).

In the drawings of shelter C—38, children are shown close to animals like oxen and dogs. These drawings are executed in white, light red, vermilion, crimson, dark red, raw sienna, chocolate and purple. More than one style of painting is seen. Animals do not look as graceful as in earlier phases. Figures tend to become conventional and schematic instead of the natural figures of Phases B and C and stylised figures of Phase D. The figures are partially or completely filled in colour washes and decorated with geometric patterns.

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3. *Historic Period* (*Phases G, H and I*). Paintings of this period show almost complete departure from Periods I and II in respect of both subject matter and style. They are dominated by figures of men and domesticated animals like horse and elephant. Man is no longer simply an element in the natural fauna but emerges as the dominant species, controlling the behaviour of other animals. Wild animals occupy a secondary place in this period. Men are shown riding heavily caparisoned horses or elephants, engaged in warfare using metal weapons like spears, bows and arrows and swords and shields. There are also royal processions and royal personages standing under canopies. Soldiers are sometimes depicted clad in armour. It is very clear that these paintings do not depict the life of the cave dwellers. Instead, they appear to have been inspired by scenes the cave dwellers saw in the villages and cities of the plains.

These paintings are in a much better state of preservation than those of Periods I and II. Because they often cover older paintings these paintings are more frequently seen and therefore give an impression of being more common and widespread than they actually are.

Stylistically, the paintings of this period lack naturalism and accuracy of anatomical portrayal. They are stereotyped, monotonously repetitive and dull. They show a marked decline in artistic standards. It is clear that the artists who painted these designs did not derive inspiration from their environment but were reproducing paintings which had become traditionally accepted themes and styles. We already have in these paintings the hold of tradition and lack of creative originality, so common a feature of Indian folk art today.

There are 3908 figures of this period accounting for 62.98% of the total figures at Bhimbetka. Of these, 1424 are in Phase G, 1374 in Phase H and 1056 in Phase I. The relative portion of 54 figures is undeciphered. Of the figures in Phase G, 673 are human, 470 animal and 281 other designs. Among animals the most common are horses (196). Other animals include elephant (30), langur (25), monkey (9), dog (7), sambar (6), ox (5), cow (3), chital (2), camel (2), goat (2), giraffe, nilgai, swamp deer, boar, chinkara, rabbit, fish and lizard (one each) and bird (4).

There are 54 figures of unidentifiable animals, seven figures of deer and 102 figures badly fragmented. One hundred and eightytwo horses and 22 elephants are shown with soldiers riding them. The main colour used is white (opaque, thick and not durable). Very rarely, light red is also used. The images are shadowgraphic. The remaining 281 images include prints of hands, fists and fingers, fingertip dots, decorative designs, circles and patches of colour.

Drawings of Phase H are more artistic, natural and stylistically varied. Of the 1374 images in this phase, 622 are human, 385 are animal, 14 birds, four small creatures (three scorpions, one insect) and 120 badly fragmented figures. Among human figures 275 are cavaliers, 177 foot soldiers, 36 attendants, ten elephant riders, 11 dancers, five drummers and four riders on unidentifiable animals.

Animals represented include dog (8), leopard (7), ox (6), sambar (4), swamp deer (3), chital (3), cow (2), tiger, cheetah, wild buffalo, giraffe, nilgai, chinkara, goat and rabbit (one each). Images of Hindu gods (Shiva and Ganesha), *yaksha* (Fig 71), handprints and fingerprints, nature (tree, bush and flower) and inscriptions (listed in Table 60) are also found in this phase. White, orange, vermilion, light red, burnt sienna, scarlet, burnt umber and crimson are the colours used in paintings.

There are 1056 images in Phase I. They are close to the figures of folk art, and are executed in white, yellow, orange, vermilion, light red, dark red, burnt sienna, crimson and sepia. There are 176 human, 207 animal and 16 fragmented figures. The remaining 657 figures are either decorative patterns or writings.

There are 54 other images which could not be fitted into any of these nine phases because they were badly fragmented. Four of them are not identifiable.

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TABLE 60

Phasewise Classification of Figures

Figure	*Phase A*	*Phase B*	*Phase C*	*Phase D*	*Phase E*	*Phase F*	*Phase G*	*Phase H*	*Phase I*	*Total*
1	2	3	4	5	6	7	8	9	10	11
Man		129	47	143	4	20	121	63	38	565
Woman		17	5	9	1	6	3	10	2	53
Boy & Girl		15	2	3			3	3		26
Child		2	1		1	2				6
Anthro.		1				1	4	1	8	15
Lion			1				1		1	3
Tiger		1	3	1		2	3	1	4	15
Leopard	1		10			1	3	7	3	25
Cheetah								1		1
Rhinoceros		1								1
Buffalo	5	47	19	2	10	2		1	2	88
Ox		4	25	10		17	5	6	3	70
Cow	1	14	43		1	1	3	2	1	66
Gaur		2	20							22
Nilgai		10	11	2		1	1	1		26
Blackbuck		1								1
Goat		1	4	1	2		2	1	6	17
Sambar		7	8	1	2		6	4	1	29
Swamp deer		17	18	1	1	1	1	3	1	43
Chital		73	25		3	6	2	3	1	113
Muntjac		2	1							3
Chinkara		13	4	8	1		1		2	29
Deer		31	15	5		1	7		11	70
Antelope		2	3	1	1					7
Bear		1								1
Boar		8	7		3	3	1		1	23
Hyena		1								1
Wolf		1								1
Dog		5	6	3		8	7	8	4	41
Monkey & Langur		7					34			41
Horse							196	298	67	561
Elephant	1		8	2		1	30	13	6	61
Camel							2			2
Giraffe				2			1			3
Rabbit		10					1			11
Squirrel				2						2
Unidentifiable animal		45	82	8	5	7	54	36	32	269
Frag. figure	9	292	113	15	18	15	102	120	16 50	750
Birds		1	3	2			4	14		24
Fish		1					2		1	4
Frog			1							1
Crab			3							3

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1	2	3	4	5	6	7	8	9	10	11
Scorpion								3		3
Insect								1		1
Lizard							1			1
Hunter		134	60	10	5	31	22	15	8	285
Horse rider							182	275	53	510
Soldier							152	177	48	377
Elephant rider							35	10	6	51
Attendant							7	36	6	49
Riding unidenti. ani.							1	4		5
Man with mace						1	2	2		5
Man with club						3				3
Man with axe						2	2			4
Man with load		8	2	1				1	1	13
Man with *kanwar*							3			3
Man in cave		2								2
Man busy in activity		10		2					1	13
Man drinking		1								1
Copulation							2			2
Dancer		21				2	125	11	2	161
Drummer							7	5	2	14
Ritual performer			5							5
Bull rider						2				2
Mother goddess				2						2
Superman							2	9	1	12
Symbol									11	11
Trident								1	2	3
Wheel								1	1	2
Circle & semicir.		4	2			2	10	2	16	36
Dots in row		152	8	29	1	17	15	72	82	376
Colour patch		13	3	3		8	18	3	31	79
Unidenti. object	2	16		5	5	6	10	15	14 4	77
Handprint		3	34			2	6	66	111	222
Fistprint							16			16
Fingerprint (tip)		12					128		370	510
Fingerprint							62	15		77
Basket		1		1						2
Snare		7	1				1			9
Stick		1	2	1		1	2	3	1	11
Tree							3	2	1	6
Bush				2				22		24
Grass		1								1
Flower							3	12	4	19
Deco. design	7	9	1		4		7	11	21	60
Inscription								4	52	56
Total	26	1167	591	280	70	172	1424	1374	1056 54	6214

Prehistoric period (Phases A, B, C, D & E) — 2134 figures — 35.26%
Transitional period (Phase F) — 172 ,, — 3.00%
Historic period (Phases G, H & I) — 3908 ,, — 61.74%

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Comparative Evaluation of the Rock Paintings of Bhimbetka

Qualitatively as well as quantitatively, the paintings of Bhimbetka are unique in Indian rock art. The rock art area of Bhimbetka is the largest in the country. Of the seven hills in it, Bhimbetka hill comprises the largest number of rock shelters (243; 38%). Ecologically also the location of Bhimbetka hill is more suitable (with large shelters, close water sources and high overhangs of rocks, sheltering honey bees) than the neighbouring hills for hunters and gatherers.

The subject matter of the paintings of Bhimbetka is rich and varied. Human figures (2330) account for more than one third (37.49%) of all art activity. These figures represent different age groups from newborn babies to old men, from young women to ones with bent back. A variety of cultural (dance and music), religious (rites), domestic (copulation, relaxation and recreation) and economic (collection of food, transportation of loads and hunting) activities are shown in the paintings of earlier phases. The drawings of historic phases show bands of soldiers, marching or fighting, cavaliers and elephant riders.

Twentynine animal species, with a total of 1827 (29.41%) figures, cover big cats, bovids, rhinoceros, elephant, deer, antelopes and rodents. Aquatic animals, crustaceans, amphibians, reptiles, arachnids and centipedelike insect also form the subject of the paintings. Six varieties of birds (24; 0.38%) represent perching (blue magpie), waterloving (cattle egret, spoonbill and pochard) and occasional junglefowl and peafowl.

A large number of prints of hand, fist and finger (825; 13.27%), symbols and signs (584; 9.37%) and inscriptions (56; 0.91%) make the subject matter of paintings rich and varied.

We find human figures wearing 12 kinds of masks, 14 types of garments and several kinds of ornaments, and are associated with drums, *kanwars*, baskets and pots, the last undoubtedly made of gourds. Hunters in earlier phases are armed with sticks, bows and arrows, stonetipped spears, snares and broomshaped traps. The artists also painted trees, bushes, grass, flowers and leaves. Armour-clad soldiers, caparisoned horses and elephants with mounts are painted in the historic period.

There is also a composite animal with the features of boar, ox and elephant. On the negative side, there is not a single hut or artificial dwelling, cart, chariot or any other artificial means of transport. No sign of agricultural implements, pottery or other manmade utensil (except for suspended leather bags in *kanwars*) is found in the paintings. There are fish but no fishing scenes.

Figures are generally micrographic but a few animal (and one human) figures are lifesize and many half lifesize. The artists of Bhimbetka used 16 colours. Excluding blue and dark green, all shades of paint are used. Nearly threefourths of the total figures (4549; 73.13%) are drawn in white and light red. More than half (3317; 53.37%) show the use of transparent colours, 2803 (45.11%) of opaque and 57 (0.92%) of crayon colours.

Most of the hunters are shown in small groups. The animal herds are generally composed of different species. Buffalo, gaur, nilgai, deer, monkey and langur are depicted in them. The animals are composed in several horizontal rows one above the other. The artists of Bhimbetka were capable of drawing the most naturalistic as well as the most elegant and simplified animal and human figures with only a few forceful lines. They were equally capable of portraying expressions of fear and delight.

So far as colour, style, technique and chronological sequence of paintings are concerned the entire Bhimbetka area exhibits considerable uniformity and seems to have had a common tradition and motifs. Since the paintings in the other six hills have not been properly explored, studied and recorded, the subject matter and artistic merit of these paintings are not known in their entirety. But, careful observation of several hundred paintings and faithful documentation of a few prominent ones make it possible to compare them with those of Bhimbetka. Hill deer and horses are the only animals represented in the paintings of Vinayaka. On Bhonrawali, paintings of the prehistoric period show several activities of Mesolithic society not found in the paintings of Bhimbetka.

For example there is a scene, probably of child burial, in shelter IIB—30. A masked man is seated in shelter IIF—6 near a fire. Scenes of food gathering, plucking fruit and carrying them in baskets, in

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shelters IIA—2 and IIF—21, are depicted. Naturalistic images of naked women are more numerous on this hill (IIA—1, IIF—5, IIF—8, see Fig 9). Use of rhinoceros-headed masks is attested by a figure in shelter IIF—8. In the same shelter in a painting of the transitional period a cowherd is calling his cattle. Drawings of the historic period are better preserved in the shelters on Bhonrawali than on Bhimbetka hill.

In the shelters of Lakha Juar East and West historic drawings are fewer in number. Several aspects of prehistoric society are recorded in these paintings. In a panoramic scene as many as 80 hunters are engaged in a communal hunting expedition. The game (one boar, two buffaloes, three deer and two other animals) is rounded up on one side by a band of hunters producing sounds from uncommon musical instruments and on the other side by a long row of running, shouting hunters with their right hands cupping their mouths. Following them are archers. The frightened animals face a third band of hunters (two of them climbing a tree), from the opposite side. This painting recalls a modern hunting scene in an Indian jungle in which large numbers of people participate in a beat, creating much noise and confusion. No such hunting scene is found at Bhimbetka.

The use of stone blades in making barbed spears (Fig 46) and arrows with transverse heads is well attested by two paintings in shelter IVA—9. Animals of the deer species caught in squareshaped traps and pierced with arrows, bird hunting, tortoise trapping and fishing, and women carrying children in baskets are new subjects not found at Bhimbetka. Among animals the rhinoceros is more common in the paintings of Lakha Juar. Group dancers in green and animal hides spread out for drying are peculiarities of Lakha Juar West. In the drawings of Jondra leafshaped fish, unknown at Bhimbetka, are noteworthy.

The rock art of Bhimbetka is in general character quite close to that of the rest of Central India. The similarity of subject matter, colours, styles, palimpsests of younger figures over older ones, state of preservation and location of paintings on semi-open walls and below projecting roofs, create a striking uniformity in the rock art of Central India as a whole.

Each site of rock art however has to some extent a separate identity and character because of new subject matter, unusually large drawings and commoner use of certain colours. In the paintings of the Bhopal area, panther, python (near Bhopal city), monkey, pangolin, fish and rat (Jaora) are new game not found at Bhimbetka. A man on a decorated swing (Jaora), eating a fishlike creature (Patni ki Pahari), women collecting food and baskets used for vegetable collection and transportation of small hunted animals are subjects not recorded at Bhimbetka.

Flayed animal skins are seen in the paintings of Shahad Karar. Chariots depicted at Dharampuri and Jaora are not found at Bhimbetka. Large images of buffalo, sambar and fish are found at Jaora and Baya ki Pahari. Emerald green used in the paintings of Phase B at Bhimbetka is also present at Bhopal and Jaora. White, not used in Phase B at Bhimbetka, is attested from Jaora. Group dancers shown arm in arm at Bhimbetka are also found near Bhopal city, Kharwai (Raisen), Modi (Chambal Valley), Baniyaberi (Pachmarhi), Likhania II (Mirzapur) and Kabra Pahar (Raigarh).

In the drawings of Raisen rhinoceros, a strange hairy animal and vulture are common subjects. A chital doe at Ramchhajja bears two fawns in her womb. At Bhimbetka a nilgai (Fig 10) and a buffalo (Fig 49) are also shown in a similar condition. X-ray drawings of pregnant animals are also recorded from Pachmarhi, Chambal Valley and Raigarh. A curious animal, part rhinoceros and part boar, is seen at Putli Karar. Animal skins suspended on horizontal poles and hut-shaped patterns are found at Putli Karar.

In the drawings of Sagar and Rewa a few images of a giraffelike animal, peacock, water birds, fish and scorpion and engravings are noteworthy. Except for engravings all these images occur at Bhimbetka.

In the paintings of Mirzapur a rhinoceros hunt repeated in three shelters is quite close to a painting of the same subject at Bhimbetka (Fig 43). As at Bhimbetka, honey collection is shown in Mirzapur and Pachmarhi. Hunters carrying burning sticks face tiger and porcupine in two shelters in Mirzapur.

The rock paintings of Pachmarhi are mostly of the late period. They show men at various activities

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such as pursuing animals, goading cattle, cutting wood, fighting with stones, performing rituals, carrying *kanwars*, dancing in groups, playing musical instruments and sitting in huts with their families. Women are shown dancing, carrying water pots and feeding children. Besides, there are drawings of soldiers in combat and armour-clad, well armed and beautifully dressed cavaliers. Composite figures (human body and animal head) which Gordon identified as demons are also depicted at Pachmarhi. The Adamgarh group of paintings is 35 kilometres southeast of Bhimbetka. The paintings at both sites are very similar (Figs 61, 82).

Humped bulls with decorated horns found in the paintings of Phase F at Bhimbetka are similar to the bruised drawings of humped bulls at Piklihal, Maski and Billam Rayan Gudda in the Raichur-Bellary area.

Decorated designs, sometimes with human figures in the centre, are found at Sita Khardi (Chambal Valley) and Ronp (Mirzapur) and are quite close to the designs at Bhimbetka.

Except for one line drawing of a boy's hand all the hand pictures at Bhimbetka are positive prints stamped on the wall. But the handprints in Bhopal and Mirzapur are negative prints created by the stencil technique.

Bhimbetka and Spanish Levant. The art of Bhimbetka and that of the Spanish Levant, an area of 50 rock art sites spread on the hilly hinterland between Lerida and Murcia provinces on the eastern Spanish coast, bears close similarity. As at Bhimbetka, the shelters containing prehistoric paintings are situated at the foot of massive cliffs. In both areas micrographic figures, mostly drawn with a single colour, depict several aspects and events relating to the people of the past. The main subject of these scenic paintings is the chase. Other subjects include honey collecting, dance and animals and small creatures. The common animals depicted in both areas are boar, deer, ox, goat and dog. The main weapons hunters use in both areas are bows and arrows (the latter carried in quivers) and spears.

Hunters wear headdress, loincloth, armlets and knee ornaments. Human figures in the paintings of both areas are depicted in several styles—natural silhouettes, stylised and stick-shaped. Animals are mostly in natural silhouettes. Several scenes seem to be pictorial narratives of events. The wild ox pursuing a hunter at Cueva Remigia recalls a boar chasing a hunter at Bhimbetka (Fig 24). The Spanish figure however looks more forceful and natural (Bandi, 1961: Fig 23).

A group of ten running men at Bhimbetka (Fig 54) is identical with a group of five advancing warriors at Cingle de la Mola Remigia (Brodrick, 1948: Plate 6). But the closest parallel is in a scene of a deer hunt. At Bhimbetka a herd of fleeing chital is faced by hunters with long traps (Fig 12). At Los Cabollos Valltorta (*ibid*: Plate 5) a herd of red deer faces a group of archers. Other common features of the two areas are the location of multiple superimpositions only in a part of the cave, filling narrow niches with many paintings and leaving large suitable areas unpainted.

There are also significant differences in the art of these two areas, namely:

1. In the Levantine rock art only six or seven animal species are represented whereas Bhimbetka has 29 species, several kinds of aquatic animals and birds.

2. In the Levant animal images are mostly small natural silhouettes whereas at Bhimbetka they vary from life size to a few centimetres and are portrayed in 12 styles from natural to abstract and geometric-shaped outlines.

3. In the Levantine art men (frequently naked) sometimes wear breeches, trousers, loincloth, cape (with fringed edges hanging behind) and headdresses. Women wear bell-shaped skirts and leave the upper part of the body bare. At Bhimbetka humans in earlier phases are either naked or wear only a *langot* (narrow loincloth with both ends hanging over thighs). Hunters usually wear a C-shaped mask. In later phases upper-body coverings are also seen.

4. In the Levantine paintings the range of colours is limited to red in different shades, black and rarely white, while at Bhimbetka all colours are used except blue and dark green. Black is rarely used while white is the commonest colour.

5. Several Levantine figures have engraved outlines, but no such figures are found at Bhimbetka.

In both areas the final phase of artistic activity is characterised by poor schematisation.

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Bhimbetka and Africa. Rock art is concentrated in North Africa mainly in the Maghreb (Morocco, Algeria and Tunisia) and the Sahara (southern Algeria, Niger, Chad and southern Libya). Important centres in the Maghreb are south of the Atlas Mountains and the main concentration in the Sahara is in the Hoggar, Tassilli, Air and Tibesti regions. In East and South Africa the main centres of rock art are in Tanzania, Zambia, Zimbabwe, Rhodesia, the Republic of South Africa (Transvaal, Orange Free State and Cape Province), Basutoland, Lesotho and Namibia.

The art of North Africa consists predominantly of engravings and that of South Africa of paintings. In comparison with the Spanish Levant the engraved (sometimes simply outlined and sometimes with polished inner surface) and painted images of North Africa have much less affinity with the Bhimbetka art. The earliest engravings of the Bubalus or Hunter period, which depict naturalistic and large animal and human figures (at Wadi Djerat rhinoceros are 7.85 metres long, one giraffe 6.9 metres and humans 3.3 metres tall) (Lhote, 1961:111), have a stylistic similarity with the figures of Phase C of Bhimbetka.

Similarly, paintings of the Pastoralist period, which comprise natural silhouettes of cattle (in several instances in bichrome), closely resemble paintings of Phase C at Bhimbetka. Cattle in North African art neither look confused nor have the vigour (see Brodrick, 1948: Plate 35; Lhote, 1961:141) characteristic of the early animal figures of Bhimbetka (Fig 50).

A rare common feature of the subject matter of art at Bhimbetka and Oran, Tassilli and Fezzan in North Africa is the portrayal of wild buffalo. Stylistically, the images of animals and humans are more natural in the earlier phases and are schematised and mediocre later both in North Africa (Fig 80) and at Bhimbetka. Human figures formed with two triangles, joined at their apices (named diabolo men in African art), appear only in the last period both at Bhimbetka and in North Africa.

The art of eastern Africa (Tanzania) is characterised by groups of naturalistic animals and less realistic human figures in silhouettes (Brodrick, 1948:29). Zimbabwean paintings depict animals and elaborate scenes. The frescoes of the Bambata and Nswatugi caves contain elegant figures of animals like giraffe, zebra and kudu. The scenes are associated either with rainmaking rites (as at Domboshawa) or with burial ceremonies of kings (as at Rupase) (*ibid*:29-30). In the paintings of South Africa, eland and lion are quite common. The oldest paintings in Basutoland (Khotsa cave) depict eland and are in bichrome.

The later drawings of South Africa and Southwest Africa portray hunting, fishing, fighting, dancing and other human activities. They are a little stylised. Women in these paintings are shown as steatopygous. There are many paintings showing humans—foreigners, soldiers in tunics and elaborate garments and men wearing fringed robes and carrying long staves. The engraved drawings of animals in South African rock art are quite naturalistic. The tradition of rock art in South Africa continued down to a few centuries ago. The latest Bushman paintings depict white men with firearms and wagons.

The prehistoric art of South Africa has a striking analogy with the art of Bhimbetka, especially in the naturalistically drawn animal images. Although animal images in South African art are not shown with light and shade, the use of a second colour (notably white in the inner portions of face, neck, belly and legs) makes the animals more natural, elegant and better modelled than the animals of Bhimbetka. Judicious use of a second colour in modelling the body helps in a quick grasp of the animal in its foreshortened pose. Human figures associated with those of animals are stick-shaped or have only a little flesh, and are in monochrome as at Bhimbetka.

Bhimbetka and Australia. The rock art of Australia may be classified in two major groups—naturalistic and geometric or linear. The naturalistic group extends from northwest to east and southeast and the geometric style from Western to Central and Southern Australia. The naturalistic group may further be divided into two subgroups according to motif and quality, the Wandjina style and the Elegant style. The naturalistic group mainly comprises paintings and the geometric group engravings.

The first style is named after the pictures of Wandjina—an anthropomorphic being, the personification of rain (Lommel, 1961:209)—or the spirit in the cloud (Crawford, 1968:28) or even the stylised representation of clouds according to W Arndt (*ibid*:31). Wandjina is represented in recumbent

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posture with a thick red or yellow circular outline of head and white body. The mouthless face comprises two dark eyes and nose. It has a cylindrical object on its chest and its feet are shown in the form of footprints.

Figures near and around Wandjina are its children, animals—kangaroo, bird, fish—and edible plants. Associated with water, the Wandjina is generally painted near waterholes. Like the Wandjina, there is one more anthropomorphic being called the Kaiara (*ibid*:69-80). Kaiara images are visually indistinguishable from those of the Wandjina.

The Elegant style (or Bradshaw style) comprises small forceful human figures in profile or in three-fourths profile, humans with elaborate headdresses, clothes and bags, stick-shaped men, standing, dancing and running with barbed spears and spear throwers and also the abstract and comical figures of "love magic" (Trezise, 1971:10). Besides, there are squatting figures of demons with striped bodies and raised hair, and fish, turtle, python, snake, lizard and other animals in the X-ray style. In the drawings of southeastern Australia several motifs of human figures, a large variety of shapes and postures of macropods, emus and reptiles and handprints are known (McCarthy, 1976:10-28).

The geometric or linear style consists of labyrinths, concentric circles, comb motifs, plant motifs and zoomorphic and anthropomorphic figures. The stylised human figures, especially those in the elegant style, are similar to the figures of Phase D at Bhimbetka. Animal images in naturalistic style (the Mimi figures; Brandl, 1973: Figs 33, 34, 69) and in X-ray style (*ibid*: Fig 30), small humans with stick-shaped bodies, with little flesh and elongated limbs (*ibid*: Figs 31, 41, 67, 89, 91), and men wearing mango-shaped, C-shaped and rayed circle-shaped masks (*ibid*: Fig 38, Lommel, 1961: Figs 56, 57) are all in the paintings of Bhimbetka.

Since in Australia paintings in the naturalistic style are recorded mainly from the north (Arnhem-land) there is a possibility of influence from Southeast Asia through cultural contact.

Bhimbetka and Franco-Cantabric Region. The parietal art of southern Europe differs basically in its location, subject matter, colour, style and time period from the art of the semi-open shallow rock shelters of Bhimbetka. In Ice Age cave art engravings and bas relief figures are found near the cave mouth or within the reach of daylight while polychrome paintings are hidden in deep and dark recesses far from natural light. These paintings are either on ceilings or on uneven wall surfaces. The subject is large animal figures (bison, horse, auroch, mammoth, rhinoceros, ibex, boar, reindeer); conventional signs (hut-shaped, comb-shaped, barbed, rectangular); quasi-human figures and handprints. Animals scattered in different directions do not appear to be part of composite scenes. They are quite naturalistic, full of life and vigour, jumping, leaping, galloping, crouching or standing.

The naturalism in animal figures is accentuated by their lifelike size, use of proper colour shades to create modelling effect, incorporation of rock bulges for showing buttocks, cruppers, shoulders and heads, and the use of engraved and drawn lines to show body contours. Handprints are commonly negative prints and usually of the left hand. Various shades of red and brown, violet, yellow and black are employed. These colours are applied either in pastel form (crayon) or liquid. The stencil technique is also applied to negative handprints. The use of "twisted perspective" is first noticed in these paintings of the Ice Age.

If there is an analogy between the art of dark European caves (Fig 75) and that of Bhimbetka it is to be found only in the naturalistic drawings of Phases C and B of the latter site (Figs 2, 5, 50, 70). Some stylised drawings of animals in Phase D (Fig 1) are as elegant as the figures of Ice Age parietal art (Figs 77, 78).

Perhaps the elephant figure of Bhimbetka (Fig 53) shown with a triangle on its body is closest to the elephant image of Pindal (in Spain) where also it is shown by a betel-leaf-shaped mark (identified as the heart) on its body (Fig 81). The former is far more artistic than the latter. The use of twisted perspective is also a common characteristic between the two art traditions, though they are far removed from each other in space and time.

Bhimbetka and Chalcolithic Pottery Art. Certain similarities are found between the painted motifs of the Bhimbetka shelters and the pottery of several Chalcolithic sites in Western and Central India.

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Human figures formed by two opposed triangles meeting at their apices are found in drawings of the historic period at Bhimbetka. A similar figure is incised on a bowl of period A—1 in the pre-Harappan culture of Amri (Sankalia, 1974: Fig 83, No 64). However, the drawing of human or animal figure with two opposed triangles is a fairly common style. The Saora wall painter of Koraput, Orissa, the door carver of Ganjam, Orissa (Elwin, 1951: Figs 220, 126), and the Gond wall painter of Mandla, Madhya Pradesh (*ibid*: Fig 208) still draw figures in this style.

A goatlike animal with two long concentric horns, found in the pottery of Period ID at Amri (*ibid*: Fig 86, No 208), is also seen in a painting in shelter F—35/b at Bhimbetka. The elegant drawing of the chinkara in B—15 at Bhimbetka (Fig 1) is somewhat similar to the figure of a blackbuck on the pre-Harappan pottery of Kalibangan (*ibid*: Fig 88d, No c) and in the Harappan pottery at Surkotada (Kutch) (*ibid*: Fig 94). At the second site the horns of the blackbuck are straight.

Human figures with dishevelled hair (*urdhwakeshi*) are found on a channel-spouted bowl at Navdatoli (*ibid*: Fig 159, D473A, D473B) as well as in F—14 at Bhimbetka (Fig 66). Dancers with entwined arms are seen in the pottery of Navdatoli (*ibid*: Fig 164, D25, D26, D38, D110) and in the rock paintings at Bhimbetka (Figs 30, 36) as well as Pachmarhi, Chambal Valley and Mirzapur. In fact it is a very common dance style and is seen in many areas and in different periods.

Stylised animal figures drawn by only a few curved lines are known from Malwa pottery (*ibid*: Fig 178) as well as Bhimbetka paintings. An inverted swastika on the ceiling of F—35/b is also recorded on a bowl of Jorwe period, from Inamgaon, Maharashtra (*ibid*: Fig 202). Dancing figures and swastika design occur at Bhimbetka in the historic phases. Since the Chalcolithic sites showing similarity with Bhimbetka paintings are located as far apart as Sind, Kutch and western Maharashtra it is difficult to visualise a direct relationship between the Chalcolithic pottery art and the cave paintings. It is also unlikely that the Mesolithic cave dwellers adopted painting motifs from Chalcolithic people of Central India.

The reverse is more likely for two reasons: the Mesolithic painting tradition is much older than Chalcolithic cultures; and the trend in the evolution of art has been from naturalistic to stylised. Since rock paintings are more naturalistic than Chalcolithic pottery designs, the pottery is more likely to have been influenced by the paintings. Wakankar (Wakankar and Brooks, 1976:31-34) supports the same view, although he believed earlier (1975:20) that the Mesolithic people had borrowed certain motifs from Chalcolithic cultures when they came into contact with these cultures.

Bhimbetka and Tribal Art. In the shadow of the Bhimbetka hills tribes like Korku, Gond and Pardhan live in small and scattered hamlets. Except for tattoo designs on their bodies and handprints on the walls of their houses there is little else to qualify as art "in the tumbledown, odorous, bug-infested hamlets" (Elwin, 1951:1). Bhimsen, hero of the Mahabharata epic, is a venerated person in several tribal mythologies. For the Saora he is a sky god, for the Bondo a moon god, for the Muria the Lingo himself, for the Gond and Baiga an ardent spirit, for the Kond Bhimul-Pinnu, god of fertility and rain (Elwin, 1951:170), and a hero for the Korku. Thus the seat of Bhimsen (Bhimbetka) may be associated with any of these tribes.

Among Central Indian tribes the Saora, Kond, Gond and Pardhan mainly practise wall painting. The Saora and Kond are concentrated in western Orissa and are therefore unlikely to be associated with Bhimbetka art. Among the Gonds and Pardhans wall paintings are generally made at the birth festival of Sri Krishna. Thus the present tradition of wall paintings among them possibly originated from Hindu influence on them. They also decorate the walls of their houses by modelling bas reliefs of clay figures. The tradition of wearing masks of wood or gourd is also found among them.

On the other hand, funerary pillars, richly decorated with carvings of horse riders and dancers, are popular among the Korkus. Korku stone pillars dating to the 9th or 10th centuries are seen near Pachmarhi and Tamia (Elwin, 1951:90). The Korkus are one of the oldest tribes of Central India while the Gonds, according to their mythology, migrated to Central India from the south. Thus if the rock paintings of Bhimbetka have an association with any of the existing tribes, the Korkus would

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appear to be the strongest contenders for such a claim. There might have been a few talented artists[1] among the Korkus like the *ittalmaran* (pictureman) among the Saoras of Koraput.

The drawings of the historic period at Bhimbetka are similar in subject matter, colour, style and technique to some extent to the drawings of the Saoras and Gonds and the carvings of the Korkus. Geometric human figures formed by two triangles, animal silhouettes in profiles, composition of unrelated figures and objects, and decorative designs with human figures at the centre are some common styles in both Bhimbetka and tribal art. Simplicity, directness, unbounded nature of execution, limited colours and use of natural drawing material are common features in both art traditions. On the contrary, tribal art today exhibits images of aeroplane, train, motor car, man on bicycle and hunter with firearm (Elwin, 1951: Figs 212, 227, 228, 221). Such objects of recent introduction are not found in rock paintings.

Antiquity of Bhimbetka Paintings

In the case of the Palaeolithic art of southwestern Europe it is comparatively easy to date mobilier art found in the form of small chattel objects (female figurines, decorated weapons and tools, ornaments, engraved and painted slabs and boulders) than the parietal art found in the form of paintings and engravings in dark caves. These movable art objects found in different habitation deposits in caves can be correlated with well-defined archaeological periods dated by Carbon 14. The antiquity of these objects is also demonstrated by the depiction on them of Ice Age fauna—woolly rhinoceros, mammoth, reindeer, bison, auroch, wild horse, ibex and chamois—and by the material—mammoth ivory and reindeer antler—used in designing some of them.

In the absence of stratigraphic evidence the cave drawings of southern Europe are dated by Abbe Breuil (1952:37-38) by the following methods:

1. Where a fragment of painted rock detached from a cave wall has got embedded in an archaeological layer, the painting on the wall is either older than or contemporary with the archaeological layer. This type of evidence is rare, but one example is known from Aurignacian deposits at Sargeac in the Dordogne.

2. At some sites, as for example at Pair-non-Pair, the engravings on the wall have themselves been covered by an archaeological deposit which contains the bones of extinct animals as well as human cultural remains. The buried engravings therefore are at least as old as the archaeological layer containing them.

3. It is possible to date a figure in a mural painting on the basis of its stylistic similarity with a figure engraved on a movable art object found embedded in an archaeological layer. No convincing example of this category is however known.

4. The exposure of painted wall to natural elements, particularly water, led to the erosion of the surface, formation of calcareous deposits on the paintings and changes in the colour of the engraved or painted rock by chemical process. All these indicate considerable antiquity.

5. Representation of extinct Ice Age animals in the paintings is proof for dating the paintings to the Ice Age.

6. Where the cave mouth has been sealed by an archaeological deposit, the paintings inside the cave are necessarily older than the sealing layers.

Paintings in rock shelters and engravings on loose boulders in Europe, Africa and Australia are nearly always dated to the post-Palaeolithic period. Indeed, such engravings are always thought to date from after the Mesolithic stage. The content of paintings is of the utmost help in dating them. Several other factors also help in dating. These are discussed below in the context of the Bhimbetka paintings.

There are three aspects of dating of the paintings at Bhimbetka:

1. First, it has to be established that the paintings are not recent, that they have not been made within living memory by the existing local population or their immediate ancestors.

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2. Whether the paintings can be related to known archaeological periods on the basis of their internal content and cultural evidence from archaeological layers.

3. Whether it is possible to tell absolutely correctly the age of all or some paintings.

We shall consider each of these points separately.

1. Rock paintings are very widely distributed in Central India. The population in all the areas of rock paintings is predominantly tribal. Nowhere has any ethnographer recorded the evidence of present-day people actually painting in rock shelters. On the contrary at Bhimbetka, as at many other places, the local inhabitants strongly disclaim any relationship with or knowledge of the age or authorship of the paintings. In fact, they say the paintings are the work of witches or evil spirits on dark moonless nights.

Many paintings have faded or are partially obliterated. Some of them are so faint that they become visible only when the rock surface is wetted with water. Sometimes rainwater flowing over a rock has destroyed part of a painting. One can see this process going on at present. Our own annual observation of many paintings at Bhimbetka since 1973, though admittedly very brief, has shown that the destruction of paintings by flowing water and other natural agencies is very slow, and it would need several hundred, if not thousand, years for paintings to disappear completely in this manner. In many paintings calcium carbonate derived from the rock in running or percolating water has been deposited over the painted surface. This too is a slow process.

In many instances paintings have been damaged by the detachment of small chips of rock through weathering. This chipping of rock surfaces is also a slow activity. In several instances paintings are located high up in shelters, on steep rock surfaces or in hollows where there is no visible support on which the artist could have stood when painting. In some instances it is clear there were projecting rocks which could have provided support but which have since fallen off. Since weathering and collapse of rocks is a very slow activity it follows that the paintings in such places must have been executed thousands of years ago.

2. Once it is accepted that rock paintings are not the work of living people or their immediate ancestors but have a considerable antiquity, the question arises: How old are they? We have already divided the paintings broadly into two cultural and chronological stages, namely prehistoric and historic. It is therefore advisable to discuss the antiquity of these two stages separately.

First, the prehistoric paintings. As described in preceding chapters the subject matter of these paintings consists mainly of wild animals, hunting scenes and vegetable food gathering activities and scenes of everyday life. We do not find domesticated animals, any indication of agricultural activity, clay vessels, carts or chariots, or anything else suggestive of settled village life based on a food-producing economy. These paintings therefore represent a stage anterior to the emergence of an agricultural way of life.

But it is quite likely, indeed certain, that a hunting-gathering economy persisted in the forested hills long after settled village life appeared in the plains and therefore the cave dwellers would have painted scenes of this way of life even when they were living contemporaneously with agriculturists in the plains. Since we know that the hunting-gathering society in the rock shelters goes far beyond the first villages in the area it is very likely that at least a part of the painting must antedate the appearance of such villages.

Fortunately, we have less indirect evidence of associating the paintings with the pre-agricultural or Mesolithic way of life. A number of paintings indicate the use of spears and arrows tipped and barbed with what are almost certainly microlithic artifacts (Figs 18, 42, 43, 46). These paintings must therefore belong to the Mesolithic stage. In every excavated shelter pieces of hematite with clearly ground facets have been found in Mesolithic layers. No pottery or metal object is found in the older levels of the Mesolithic deposit. These pieces of hematite were clearly ground to produce pigment for painting on cave walls.

This association between Mesolithic cave dwellers and the paintings on cave walls was pointed out by A Carlleyle more than a hundred years ago, when on the basis of his discoveries in the caves of Mirzapur

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he wrote: "Lying along with the small implements in the undisturbed soil of the cave floors, pieces of a heavy red mineral colouring matter called *geru* were frequently found, rubbed down on one or more facets, as if for making paint—this *geru* being evidently a partially decomposed hematite (iron peroxide).

"On the uneven sides or walls and roofs of many of the caves or rock shelters there were rock paintings apparently of various ages, though all evidently of great age, done in the red colour called *geru*. Some of these rude paintings appeared to illustrate in a very stiff and archaic manner scenes in the life of the ancient stone chippers. Others represent animals or hunts of animals by men with bows and arrows, spears and hatchets" (Smith, 1906:187).

3. Fortunately too we now have a number of radiocarbon dates from the Mesolithic deposits of Bhimbetka as also from other sites in Central India. These dates range from 8000 BP to 3000 BP. The oldest paintings must therefore belong to this time range.

The paintings of the historic period are dominated by well-decorated horses and elephants, often with riders, processions and battle scenes, with soldiers engaged in fighting with bows and arrows, spears, swords and shields. Clearly the weapons here are made of metal. The life depicted in these paintings could not have been the life of the cave dwellers. On the other hand, the more realistic explanation could be that the cave dwellers saw these scenes in the plains and depicted them in their caves. We know that urban life, in which alone we can expect royal processions and battles, was not established in the territories adjoining Bhimbetka much earlier than 600 BC.

The city of Vidisha, north of Bhopal, existed in the 3rd century BC since Asoka was a viceroy here. The Buddhist stupa at Sanchi also dates from the same century. The earliest of the historic period paintings could not therefore be older than 600 BC. But the majority of them are likely to be more recent. The shields depicted in the paintings are similar to those shown in the sculptures on the stupa of Amaravati, which dates to the 1st century BC. The earliest evidence of stirrups is seen in the sculptures of the main stupa at Sanchi. The uniforms of soldiers, especially the long tunic, is very similar to the dress seen on Kushana coins and sculptures.

The figure of a *yaksha* (Fig 71) in Phase H is stylistically almost identical with the relief drawings of Bharhut of the Sunga period (1st century BC). With its crescentic turban, heavy earrings, necklace and armlet the figure closely resembles the figure of a king, accompanied by a royal party and worshipping a bodhi tree and stupa, in one of the earliest paintings at Ajanta, dated to the 2nd century BC (Ghosh, 1967: Plate I). Several decorative designs at Bhimbetka (in Phase H) are drawn in the Ajanta style (Fig 55).

The earliest script recorded in the rock shelters is Asokan Brahmi, the antiquity of which goes back to the 3rd century BC. Later inscriptions are in Gupta Brahmi, and the latest of them, which are in a majority, are in the Sankha script. The dating of this last script is less certain but is believed to be between the 1st century BC and 6th century AD (Jayaswal, 1938:4-5). Except in very rare cases paintings have never been found overlapping the Sankha script. It would therefore be safe to say that most of the historic paintings belong to the period from 600 BC to 600-700 AD.

It would however not be correct to say that there are no paintings at Bhimbetka later than this date. Like the Himalayas, the Vindhyas have been considered suitable for the abode of hermits since very early times. Even today a cave at Bhimbetka is used as a Hindu temple and residence of a Hindu saint. Similar examples are known from other sites in Central India.

In several caves at Bhimbetka there are remains of stone and mud walls, and hematite coating on cave walls suggesting occupation of caves in recent times. In the paintings there are also Hindu religious motifs like Shiva and Ganesha. Apparently some paintings were executed by hermits after the 6th-7th century AD and perhaps as late as a few hundred years ago. But none of the hermits living today in the Central Indian caves claims authorship of these paintings. Nor are there any writings on cave walls in scripts used in the last few hundred years.

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1. "It is well to remember that all great art is the work of great artists. If it is true that no committee ever painted a picture, we may be sure that no Bushman tribe ever did so either and we must recognise 'Bushmen who were artists' rather than 'Bushman artists'. The training of these artists must have been long and arduous." Schofield, 1948:87.

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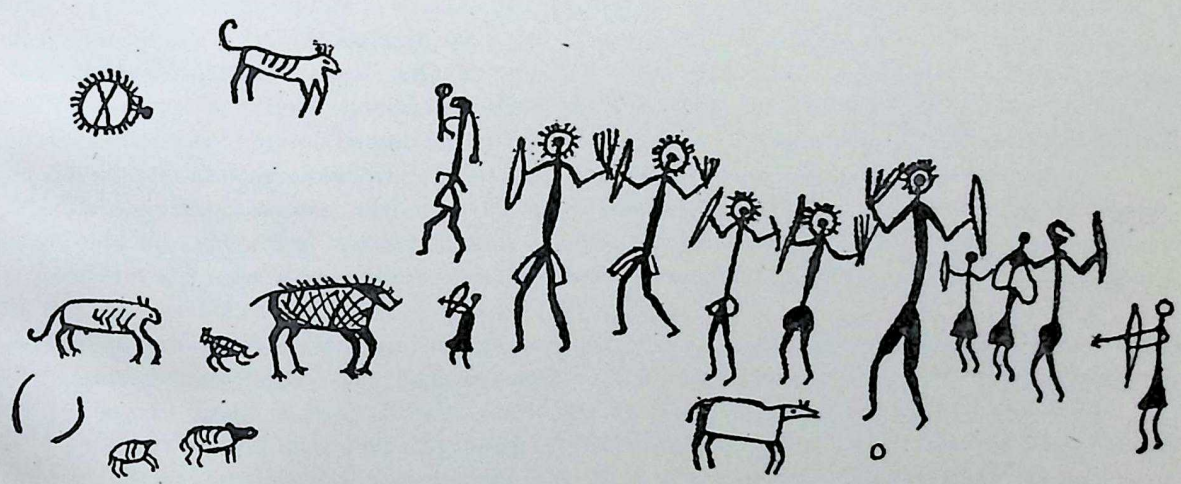
"There is in fact no feature of their life which is not depicted in these paintings."

—D.H. Gordon 1958:100



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CONCLUSION

Bhimbetka, located in the Vindhya Hills 45 kilometres south of Bhopal, is the richest repository of rock art in India. There are 642 rock shelters scattered over seven hills within a radius of ten kilometres. Of these nearly 400 contain paintings. The main Bhimbetka hill (subject of the present study) contains 243 shelters of which 133 have paintings. Ecologically, the location of Bhimbetka suits a hunting and gathering economy. The climate is tropical monsoon and the hills are covered with thick deciduous vegetation and shelter much wildlife.

Many edible flowers, fruits and tubers available in the forest are still extensively exploited for food by the aboriginal population. Many species of wild animals, several kinds of birds and honey bees are found in the forest. There are three perennial springs and several creeks in the area. Thus resources for satisfying the three primary needs of man—food, water and shelter—are available. It is therefore not surprising that prehistoric man occupied these shelters for nearly 100,000 years.

The antiquity of man's occupation of Bhimbetka is well attested by archaeological and historical sources. Excavations in a number of shelters have revealed the occupational history of man here from late Acheulian to the beginning of historical times. Artificially made stone floors are found in all phases of the occupation. The largest number of caves were occupied in the Mesolithic phase. In this phase we also find organic remains—animal bones and human burials—and ground pieces of colour nodules. The earliest paintings in shelters also belong to this phase. They are found on the walls and ceilings of shelters, on vertical cliff faces and in small hollows formed by natural weathering.

Sometimes broad and even surfaces are left unpainted while uneven surfaces and corners are chosen. Paintings are often located at considerable heights and in inconvenient places. Though caves inhabited by man over varying lenghts of times contain paintings, they are nearly always poor in number. Indeed, some shelters which have thick habitation deposits have no paintings at all.

On the other hand, shelters with no evidence of habitation have not only the largest number of paintings but also the oldest, aesthetically most pleasing and visually most impressive paintings. Most of the paintings are located in shelters which are well lit and get direct sunlight from the rising or setting sun.

A number of shelters rich in paintings are located on ground higher than the surrounding land surface. Later artists have often painted over existing paintings and several superimpositions of figures are found. Some shelters contain only a few figures while others have several hundred.

The paintings of Bhimbetka may be classified broadly in two groups, one depicting scenes of hunters and food gatherers and the other fighters, riding on horses and elephants and using metal weapons. The first are considered prehistoric while the second are certainly of the historic period. On the basis of superimposition and style the prehistoric paintings are divided into five phases (A-E) and the historic into three (G-I). Between these two broad periods there are some more figures which show domesticated and tamed animals and are grouped in a third phase—transitional (Phase F).

The most common subjects of prehistoric paintings are animals. Among them the chital is commonest. We usually see large herds of chital, both stags and does. In some instances only one species is repeated while in others boar, buffalo, cow, gaur, nilgai, monkey and langur are found interspersed among the herds. These drawings are very realistically executed and show animals in various postures and moods, standing, walking, running, leaping, looking back, up or down or grazing. Among the most beautiful drawings at Bhimbetka are backward-looking fawns and frightened gaurs. The gaurs are easily identifiable because of their massive shoulder ridges.

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As many as 29 animal species are portrayed in the paintings. These cover big cats, bovids, rhinoceros, elephant, deer, antelope and rodents. Besides, there are fish, frog, crab, lizard, scorpion and small centipedelike creatures. Six varieties of birds are shown perching, in water and occasionally flying. Some animal drawings are as big as life while some are medium-sized. But the bulk are micrographic, only a few centimetres long.

Next to animals, hunting scenes are the most common subjects. In many cases hunters are shown in small groups. They camouflage themselves with masks crowned with horns or antlers. In some paintings they are shown accompanied by dogs and armed with sticks, bows and arrows, stone-tipped spears, snares and broom-shaped traps. They face large animals like wild buffalo and rhinoceros. Some hunters are chased and tossed by charging animals.

Human figures account for more than a third of the total figures. They represent ages from newborn babies to old men, from young women to those with bent backs. In several instances women are shown pregnant. Boys are always shown playing, running and jumping. A variety of cultural, religious and domestic and economic activities are shown in paintings of earlier phases. There are scenes of collecting honey and food. Dancers are shown dancing arm in arm and accompanied by drummers. In one instance a man is drinking from a pitcher.

Drawings of historic phases show bands of soldiers marching or in battle, cavaliers and elephant riders. There are royal processions and royal personages standing under canopies. It is very clear that these paintings do not depict the life of the cave dwellers. Instead, they appear to have been inspired by scenes cave dwellers saw in villages and cities of the plains.

The subject matter of Bhimbetka paintings also includes a large number of prints of hand, fist and fingers, symbols and signs, mythical creatures, trees, bushes, flowers, decorative designs and inscriptions.

On the negative side, not a single image of an artificial dwelling and means of transport (cart, chariot), agricultural implements, pottery or other manmade utensils is found.

Drawings are executed in 16 colours. The main colours are white and light red. Blue has never been used. All are mineral colours. The pigment produced from the colour nodules was diluted with water or other substances like glue or animal fat. Figures are drawn on bare rock without preparation of ground and background colour. Paintings were made with fine pointed and soft brushes which were able to pick up a sizable quantity of diluted colour at the time of handling. Figures at considerable heights were probably painted by artists standing on scaffolds and branches of trees. In some instances projecting platforms to support artists existed but have since collapsed.

The style of figures ranges from very naturalistic to very abstract. Twelve styles of execution are recorded. The oldest drawings are more natural and elegant and the later ones schematic and mediocre. Most drawings are shadowgraphic or outlined. Nearly all animals are shown in profile and in motion. Horns and legs of animals are drawn in a slight three-fourths posture. Figures are as a general rule monochromic and without light and shade. Outlines of animal figures are generally naturalistic and the bodies are decorated with geometric or linear designs.

Although there are a few figures in X-ray style, showing foetuses within the womb, inner details of the body are usually omitted. In animal and human figures eyes, nostrils and other organs are not shown. Human figures are in front or rear poses and also in three-fourths profile. They are mostly suggestive and sticklike when they are shown in association with game.

There are no ground or horizontal lines in the paintings. There are no foregrounds or backgrounds with human and animal figures nor perspective and foreshortenings. Animals in herds are drawn in horizontal rows one above the other. Except for some hunting and cultural scenes, figures look independent and complete in themselves. Nowhere are figures shown with shadows on the ground.

Rock paintings are found in faded, partially obliterated and fragmented condition, sometimes covered with a thin coat of calcium or moss. The oldest ones merge with the rock surface. The colours of some paintings have smudged. They are in different stages of preservation according to location in shelters and exposure to sunlight, wind and rain.

There is no ethnographic record of any tribal painting in the shelters. Although all the rock

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art sites are situated in tribal areas, the tribal people do not accept any direct or indirect relation with these paintings. They regard the paintings as the work of evil spirits. Unlike tribal and folk art, these paintings do not show any object of the last two or three centuries such as a bicycle, motor car, aeroplane or rifle. The uppermost figures in the paintings (Phases G-I) are also older than the inscriptions overlapping them. These inscriptions are found in the Sankha, Gupta Brahmi and Asokan Brahmi scripts. This evidence shows that the major figurative artistic activity in the shelters is at least 1000 years old. Soldiers and cavaliers look contemporary to the Sunga and Kushana periods by their dresses and weapons.

Urban life was established around Bhimbetka as early as 600 BC. Thus the paintings of Phases G, H and I can be dated between 600 BC and 600 AD. The drawings of Phase F are close to those of the South Indian Neolithic period and the Chalcolithic period. These paintings may be placed between 2500 BC and 600 BC. The paintings of the earlier five phases (A-E) belong to the prehistoric or Mesolithic stage. The oldest of them may be dated to 10,000 BC. In some paintings spears and arrows are shown barbed and tipped with microliths.

The motivations behind the paintings of Bhimbetka seem to be the expression of aesthetic pleasure, representation of mythology, pictorial narratives of some major events and decoration of dwellings.

We can get an insight into the life of Stone Age cave dwellers in the light of the rock paintings. To the earliest artists animals were superior beings and a model of beauty. They took interest in drawing large animals. The subsequent generations of artists were equally interested in the animal kingdom and in depicting their own kind. We know more about these people. In the paintings some men are shown naked and others wearing loincloths. The most common loincloth is a *langot*, of which both ends are left hanging on the thighs. In some figures loincloths seem to be made of leaves and in others of animal skins. A third type of lioncloth, decorated with dots and linear designs, was probably made of beaten strips of tree bark.

These people used many kinds of masks and headdresses. The masks were of different shapes—bird-headed, rhinoceros-headed and C-shaped, the last probably made of dried gourd. Masks were used in hunting and dancing. Boys also wore masks. Headdresses were crowned with feathers, antlers and horns.

The Bhimbetkians of the Early Mesolithic period were fond of decorating their bodies with ornaments. They wore necklaces, pendants, bracelets, elbowbands, wristbands, bangles, kneebands and anklets, simple or with long tassels. Men wore long loose hair and the women braids. They used sticks, slings, spears, bows and arrows, traps and snares for hunting. Their arrows and spears were barbed with microliths.

Sometimes hunters would operate alone, but they generally hunted in groups. They had a large variety of game. There are also scenes of collecting vegetable foods. In a painting on Bhonrawali men are shown collecting fruits from trees. In another painting on Lakha Juar hill people are shown fishing and trapping tortoises. Women trapping rats with sticks are found in the Mesolithic painting of the nearby site of Jaora. Honey was also collected for food.

In the absence of pottery these folk used dry gourds and leather bags as water bottles. *Kanwars* and bucket-shaped baskets were used to transport articles of animal and vegetable food. The basket on the back was supported by ropes around the head. One scene showing a pregnant woman, two aged women, one old man and three boys provides a picture of family life.

It seems there was frequent infighting in the historic period among the rulers of the neighbouring lowlands. Kings and chieftains are shown seated on decorated elephants under canopies. There were two types of cavaliers—one riding on horses, decorated with flags, ornaments, saddles and reins, and the others on caparisoned horses (where the body of the horse was concealed under voluminous coverings).

Foot soldiers were also of two types, one primitive-looking warriors with uncovered bodies and long hair and holding bows and arrows, the other armour-clad, wearing helmets, shoes and holding long swords, daggers, scimitars and shields. Warriors on horse and elephant back were armed with long

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spears, swords and shields. Some soldiers wore long tunics. There were a few drummers in the bands of soldiers. Several types of helmets were in use. These include horned, tasselled, M-shaped and hat-shaped. Cavaliers and foot soldiers pursue panthers and tigers. Cavaliers and soldiers are generally shown marching or running, less frequently facing.

So far prehistorians in India have concentrated mainly on the study of stone industries and their stratigraphic setting. They have largely neglected the study of rock art. The study of this art tells us not only about the antiquity and development of art in India but can also enrich our knowledge about the way of life of Stone Age societies, at least of the last Stone Age or Mesolithic people. A great variety of evidence, especially that based on organic materials, has vanished from man's habitation sites, but it is preserved in the paintings. Thus we can learn from the paintings about contemporary fauna, methods of hunting and gathering vegetable foods, hafting of stone implements and crafts like basketry, ropemaking, trapping. We can also get an insight into the social, religious and ritual aspects of ancient man's life. It is hoped that in the years to come prehistorians will pay greater attention to this rich source of knowledge about prehistoric man.

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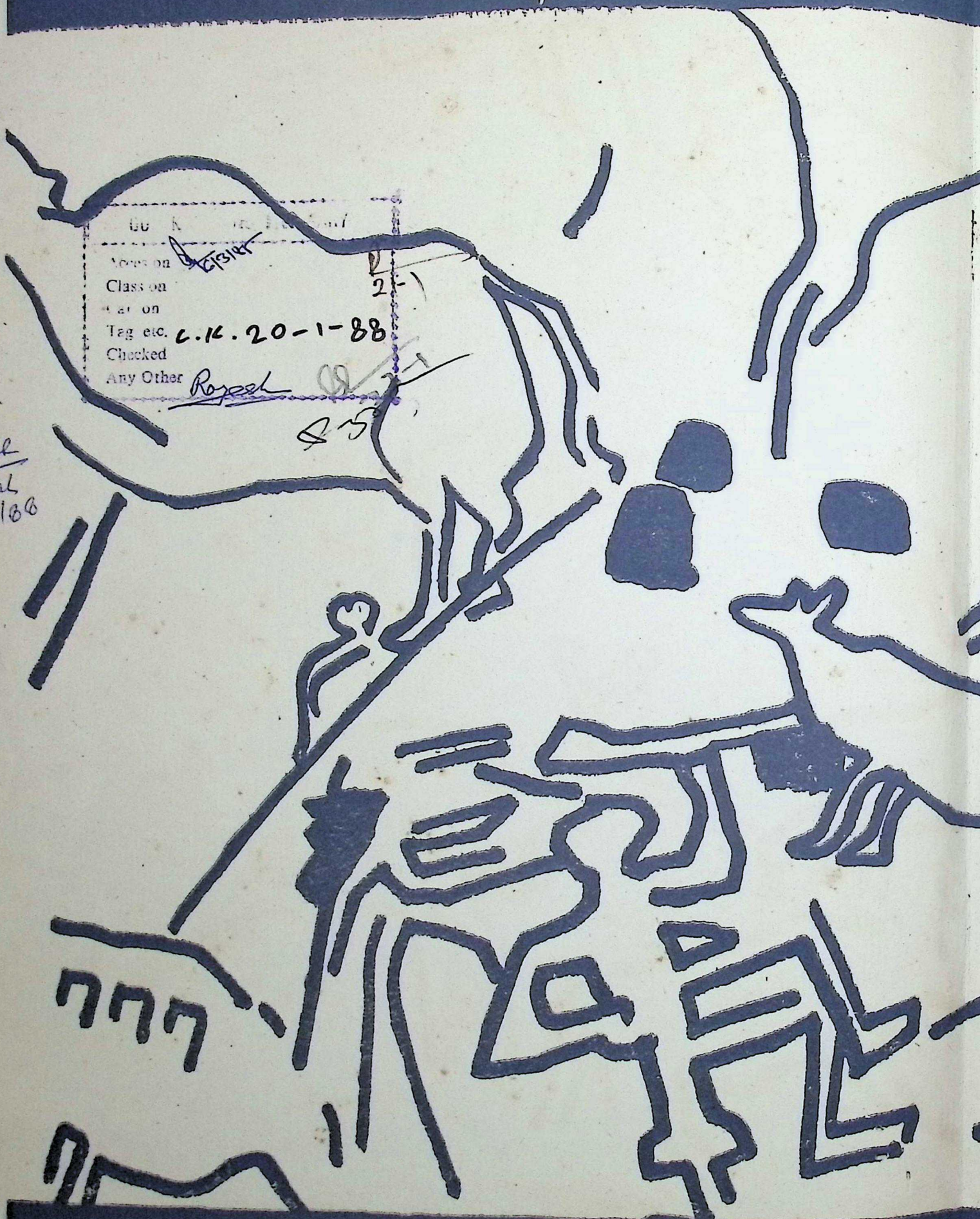

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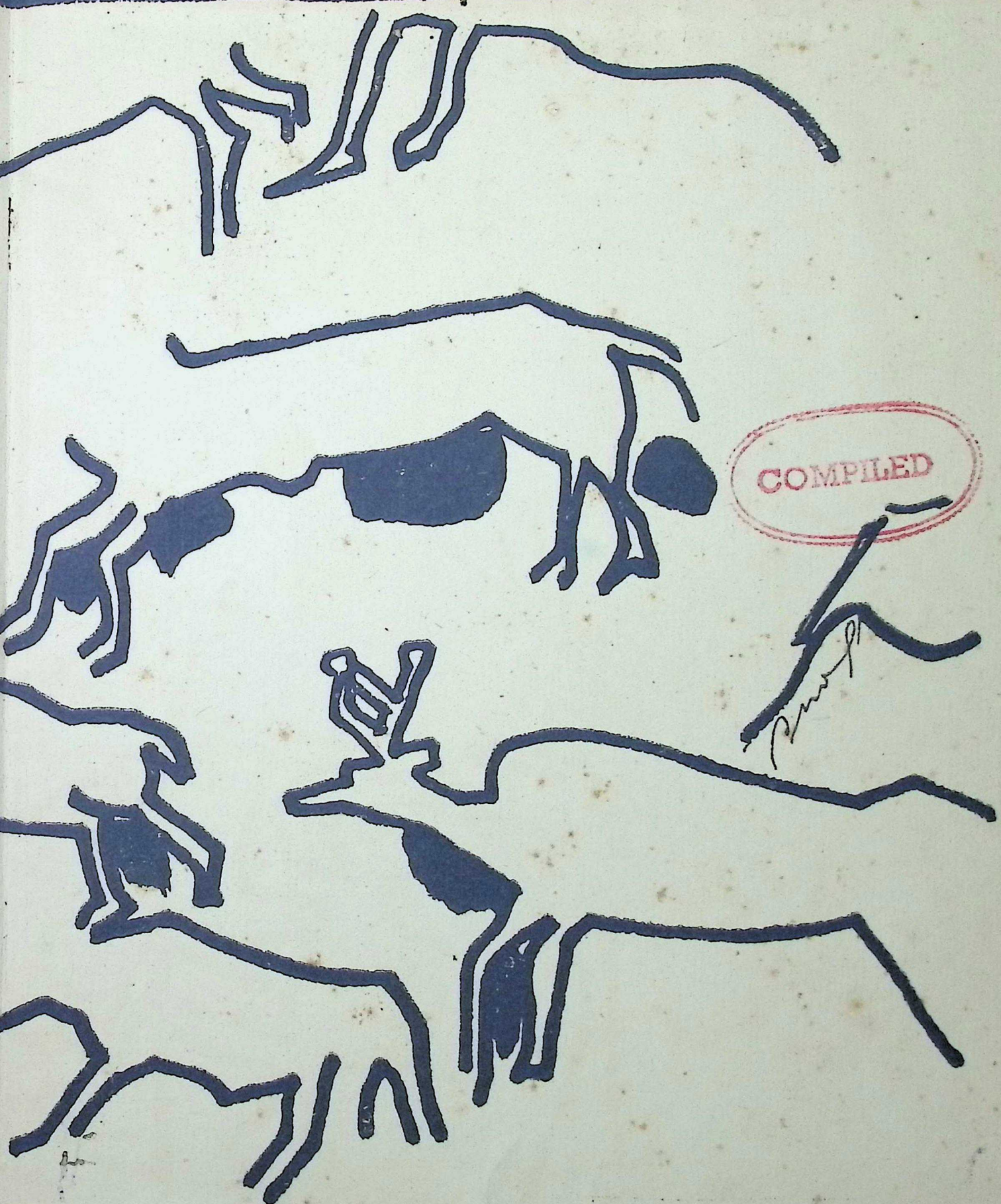

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